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FRANK G. BURTON

THE NEW YORK DRAMATIC MIRROR

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A BLOT ON THE THEATRE.

THE peremptory measure taken by the police authorities of New York in order to stop an indecent play which the cumbersome machinery of the courts promised to permit for a time, on the theory that legitimate rights might be involved, has not, it appears, found a single critic whose opinion would be entitled to weight in the premises.

On the other hand, the police action has been commended on all sides by persons who believe that the theatre should be maintained as an institution for the healthful and sane amusement of the public, and not as a place in which to pander and demoralize.

The statutory law is explicit as to the exploiting of pieces—miscalled plays—deliberately designed to cater to degenerate impulses; but the law moves slowly and—mainly in the interests of lawyers—abounds in methods of hindrance and delay. Thus the police authority, in the case of *The Girl with the Whooping Cough*, exercised its legitimate function of direct and immediate interference, for which it is applauded.

A general police censorship of plays is not desired, and the great public never would stand for such a censorship. Nor will the time when a mayor may dictate at large as to what shall be produced in theatres ever come. But certain cases require and begot definite and immediate remedies, and these remedies when applied usually meet public approval, for in spite of the fact that a minor number of persons in every community are inclined to patronize questionable amusements, the greater number condemn such amusements.

Managers who are inclined to cater to the baser instincts of humanity—and happily there are few such managers—should not require police action to convince them of their error or to remind them that decency has claims which a vast majority of the people are ready to enforce. The spirit of the public throughout this country has of late been reflected in the press and by the authorities of various cities that have banned a number of so-called plays which never should have been produced.

This particular lesson should be salutary.

THE SILENT DRAMA.

AN interesting series of theories has been developed in *THE MIRROR* during the past two weeks by "The Spectator," who ably conducts the motion-picture department of this journal.

After noting that the picture play, unlike the regular stage play, has a direct appeal, with no hint of footlights, of an audience, or of accessories which the regular stage must employ—to say nothing of the elimination of speech itself, which is one of the prime factors of a regular play—he declares that certain picture plays have achieved remarkable success before mixed audiences, while the same subjects have failed of a general appeal even in the hands of great genius on the regular stage.

The reason for this is stated by the same writer to be that the regular stage play in ordinary circumstances cannot project a perfect illusion because of its employment of a variety of means in presentation that the motion or picture play must do without, the inference being that the *modus operandi* of the theatre, with its devices which separate its action from its auditors and bring into play subordinate or assisting media, like speech itself, tend to confuse or vary its appeal, whereas the appeal of the picture play is more convincing because it is more direct. The theory is also advanced that the actors who people the picture play are more often able to act convincingly—to lose themselves in their rôles—because of the absence in them of that consciousness of an audience which in the case of the many actors on the regular stage is fatal to artistic results while it should inspire such results. And the most striking theory advanced by "The Spectator" is that the appearance sometimes in the picture play of an exertion of personal magnetism by the players is a species of hypnotism by visual suggestion. When results such as these are obtained in motion pictures, those who develop such results surely must be placed in the class with artists.

This theory of hypnotism, now first applied to the picture play in its better examples may, perhaps, be applied to all examples of great art in and out of the theatre. The great actor who enforces illusion may exert a hypnotic power; and truth to nature described in a great painting, inanimate though its scenes or figures may be, enforces an illusion that holds the spectator of it with a like magnetism and mysterious power.

"The Spectator" takes these examples of highly artistic results as a text for suggestions addressed to all picture-drama producers, who are asked to bear the artistic niceties in mind in their work. Too many actors in that branch of amusement regard the camera which records their work as they would regard an audience, and "play to it" with inartistic effect. The actor in any medium who ignores all auditory suggestion is the actor who goes far toward creating illusion. And there are too many players who imagine that they are not doing justice to themselves unless they look an audience in the eyes, no matter what their artistic pose or posture should be.

"The Spectator" also notes that theatrical players employed in the making of picture drama often wonder why their stage comedy and dramatic tricks "fall down" in the silent drama. And they wonder, also, why the public will tolerate on the regular stage suggestive and plainly indelicate actions and words when like action without the words comes as a shock to the motion-picture audience, which will not tolerate it. It is explained, he says, by the mental attitude of the average spectator in witnessing motion pictures. "He is looking at what his mind accepts as reality, and risqué things, for instance, which may be safely done in a musical comedy on the stage would never be tolerated in one's parlor, and hence the public is properly shocked."

Realism being the chief end of motion picture acting and directing, just as probability is the thing most to be desired in forming the original story, "The Spectator" again urges those who have the making of motion pictures to adhere to the principles which produce the illusion of it. And in detail he has pointed out the more common violations of reality and given valuable suggestions to those who are working in this field for the most artistic results.

PERSONAL



ABBOTT.—Bessie Abbott, the American girl, whom the Lieblers have persuaded to star in a light grand opera next season, is at present filling grand opera engagements in Italy. Her engagements call for her appearance in Milan and Rome. She is also consulting with Pietro Mascagni, who is writing the opera. All plans for the forthcoming production will be made when George Tyler, of the firm of Liebler and Company, arrives in Rome. The opera is to be written around the story of *Lady Godiva* in Tennyson's poem, and is to be called *Isobel*. Miss Abbott promises to bring with her from Europe, early this Fall, a chorus of American girls of exceptional beauty and vocal ability to appear in *Isobel*. The necessity of good vocalists is apparent in an opera composed by a man of Mascagni's calibre. The production will be noteworthy in that it will be the first foreign-made opera to have its premiere in the United States, in that the composer himself will supervise all the details of the production, and will conduct the opera personally during its New York engagement, and in that Miss Abbott will make her first appearance as other than a grand opera star.

EDISON.—Robert Edison made his debut as a playwright-actor in his own play, *Where the Trail Divides*, in Boston last week, Monday. Mr. Edison has written for himself a dialect role, that of an Indian. Remembering his great success in the part of Soanagata, the educated Indian in *Strongheart*, it is not strange that Mr. Edison has a partiality for the redskin. Dialect parts find the most favor with Mr. Edison. At the beginning of the present season he blossomed forth with a beautiful Spanish accent in *The Noble Spaniard*. He had already scored success as Indians and half-breed Canadians, and his Spanish-flavored English made an equally successful accomplishment. In *Where the Trail Divides* he returns to his Indian type and, according to Boston reports, has another *Strongheart*. New York did not treat *The Noble Spaniard* with much consideration, and did not see his second play this season, *A Man's a Man*. Whether New York is to have the opportunity of seeing Mr. Edison's own effort is as yet undecided. It is always interesting to see what opinion an author has of himself—an opinion which may be discovered in a role written by an actor for himself.

ADAMS.—The welcome extended to Maude Adams by Salt Lake City eclipsed anything ever witnessed in that city for enthusiasm. Miss Adams was born in Salt Lake City, the daughter of Mr. and Mrs. Kladden (Annie Adams), members of a local stock company, and, though proud of Utah as her native State, her extraordinary success has kept her East most of the time since she left her natal city. The announcement that Maude Adams was to appear in *What Every Woman Knows* in Salt Lake City was heard with delight. The City Council in welcoming her as a guest of the city, presented her with a copy of resolutions extolling her as "the highest type of modest womanhood, idol of the American stage and the State's most illustrious daughter."

CAWTHORN.—Joseph Cawthorn, the well-known comedian, has been engaged by Frederic Thompson for *The Comic Supplement*, the Summer musical show on the New Amsterdam roof. Mr. Cawthorn has been with *Little Nemo* as principal comedian for two seasons, following his noteworthy successes in *Excelsior*, *J. Miss Philadelphia*, *The Singing Girl*, *The Fortune Teller* and *The Hyacinth*. With the names of Joseph Cawthorn and Maude Raymond prominent in the cast of *The Comic Supplement*, the New Amsterdam roof theatre will doubtless be a popular place this Summer.

The Usher



"A letter I wrote to The Usher some time ago has been taken as a disparaging reflection upon the intellectual attainments of the players customarily appearing in repertoire companies," writes Joseph H. Benner.

"Some one from Mason City, Ia.," continues Mr. Benner, "believes my intention to have been to say that all players in repertoire companies, or at least the general run of them, have but absurdly small information of the people high on the stage, and it is evident he furthermore thinks it my wish to question that such players possess a modicum of general knowledge."

"On the contrary, my letter was written in a spirit of amazement at a condition characterizing a single company which perhaps cannot be paralleled in another person's experience with a single organization. And here I must say that everything I stated was the veritable truth, although the gentleman from Mason City can see the situation as one in which I figured rather undignifiedly as a person who was being used by his associates for their diversion by playing upon his amiable hallucinations."

"The fact that in my letter the company was so thoroughly and favorably composed with others of a like character, in the salaries of the members, their professional ability and the pecuniary status of the management, goes to show that I wrote with a full realization that I had fallen upon the unusual, and so it is not fair to lay the charge upon me of endeavoring to bring upon a large body of stage persons the aspersion of being less than average in general accomplishment and far below the usual degree in particular and special knowledge."

"My acquaintance with repertoire players is not so limited as the Mason City gentleman seems to suppose, and it is with no effort at straining to be courteous that I say in my experience the player of that class stands equally well with the player of any other in mental equipment and general culture. Of course, this statement must positively not be taken to include the accredited leaders of our profession."

"But now that we are upon this subject of intellectual capability and of acquired learning," continues Mr. Benner, "why may we not say that, however equal one class of us of the rank and file may be to any other class, in gifts and training, we are not distinguished for having achieved an admirable amount of pure knowledge? The fact is lamentable and distressing, but we may not lay claim to being more than superficially informed upon any subject out of our sphere, nor could we uphold the contention that in our own field of endeavor and interest we have a depth of qualified learning. Our instruction at best is inconsiderable."

"How many of the players accounted to be honorably situated season after season could be lined up to be depended upon to possess the simple academical knowledge of the subjects intimate to their work to the same degree that any other professional man of average standing must perforce possess of the subjects that have a direct bearing upon his vocation?"

"Of every division of labor there may be said to exist a systematic record of its activities; especially is this true of those in which intellect is the central animation toward accomplished practice. Such a record is called history."

"My contention is that no person of our profession is commendably educated unless able to work out a fairly, orderly, authentic, scholastic history of the stage as an institution from its earliest days down to its growth and present condition in his language; of the players performing in that language and as represented in the various succeeding periods of time by the persons of the dominant figures; of the plays

of the language that have the inherent qualities to make them standard by the comprehensive appeal they exert to low and high. No compromise should be admitted upon this statement; rather should there be added the additional requirement of being able to meet this test in respect to the plays and players in three or four other countries where the dramaturgic art has been most brilliantly practiced, and the art of histrionism has rendered its most noble exemplars."

"Still more I emphatically assert that no warrant can be had to lay the claim of good education if one is not able to show acquaintance with the abstract writings upon the art of acting, the philosophical expositions of the great amazing principles underlying real histrionic expression. All these things are the primal things any and every player should know. They are the blood-making and life-building facts and principles of a player's artistic ego."

"The study of players is an inspiration that nothing else can afford; to learn about plays is a mental exercise of more benefit to a player than to learn how to read in French that 'the man with the big key opened the iron door and went out upon the long road'; and the mastery of the philosophies of expression is of more profit to the practitioner of the art in the development of the instrument employed in his portrayals than it is to know a great deal of any other matter under the sun. In garnering this treasure we will quite naturally harvest very much other matter which may have at some other time appeared wholly extraneous, but all at once has come to be seen to be not at all unrelated to the prime subject. The ultimate emptying place of all the rivers of the land is certainly the deep blue sea. Seek ye first the fundamentals and all these other things shall be added unto you."

That is an aesthetic idea of Vaughan Grey, a reciter, who after a vogue in Paris established in London the Boudoir Theatre as the scene of his own recitations.

Mr. Grey for the most part recites poetry; and he holds that poetry, to be appreciated when declaimed, should have an atmosphere.

"Seen from the outside," says a correspondent, "the Boudoir is a rather sad building. Its interior, however, has been wonderfully decorated. One is immediately impressed with the Oriental opulence displayed there. Over a Greek altar, with its sacrificial emblems and floral votive offerings, is a tripod supporting a Byzantine brazier inlaid with ivory and mother-of-pearl. The gold embroidery on the velvet portieres at the exits reflects the flaring flame which burns in the brazier. Tall palms alternate with bits of quaintly carved furniture, and a gilded Buddha squats in an illuminated niche."

"The proscenium arch of the tiny stage is architecturally Greek and flanked by a beautiful colonnade. Backed by deep red curtains is the orchestra in uniforms of red. The seating is planned in crescent form and an uninterrupted view of the stage can be had from any part of the house. At the far end of the building is the Omar Khayyam (or royal) box, with Arabesque furnishings, which were brought especially to England for this purpose. Among the fittings of this box is a large, luxurious ottoman. Other private boxes of different sizes and capable of holding from four to twenty persons are situated in the balcony. They are named after the Muses: Calliope, Terpsichore, Melpomene and Euterpe."

"On the left hand side of the theatre is a memorial tablet to Swinburne, garlanded with laurel. Opposite is that to Poe, which has been unveiled recently."

During a performance the lighting of the house is subdued and is produced by a combination of amber and ruby bulbs. An hour before the performance incense is burnt in order that one's sense of smell may be fitted for the entertainment, which is accompanied by special music."

TO CORRESPONDENTS.

THE MIRROR will go to press earlier than usual on the number to be dated June 4, as Monday, May 30 (Memorial Day), will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance of the customary time.

TO ADVERTISERS.

As Monday, May 30 (Memorial Day), will be a legal holiday, THE MIRROR will go to press on the number to bear date of June 4 in advance. Advertisers will please note that the forms containing the last page will close on Friday afternoon, May 27, and that no advertisement can be received for that number later than noon of Saturday, May 28.

WILLIAM COLLIER.



For An Unlucky Star, William Collier, the actor and author, is having a long season. At present he is touring the West with no prospect of the end of his season. During the past year Mr. Collier has extended his endeavors into the field of journalism, writing, editing and publishing Collier's Irrational Weekly, the two editions of which had Broadway laughing for days.

PACE, UNDERSTANDING AND ILLUSION.

H. T. Parker, in the Boston Transcript, has been meditating for the benefit of his readers on the virtue of quick speech in the theatre and the more recent work of its exemplars:

"The company of the New Theatre at the Shubert, and Mrs. Fiske and her players at the Hollis Street, both practiced a signal histrionic virtue much out of the fashion in recent years on our stage. Whatever the play that engages the players of the New Theatre, be it new or old comedy, contemporary realistic drama or Shakespearean romance, the pace is swift. Only in Sister Beatrice, and only there in Miss Matthison's recurring moments of overexplicit speech, has the pace flagged. The dialogue of the comedies has come and gone with the swift give-and-take of the speech of quick-spirited men and women in the ordinary exchanges of life. Shakespeare's verse and Shakespeare's prose have flowed from the lips of the players. Their quick speech has heightened the excitement and the plausibility of The Nigger. Yet hardly a spoken word has failed to reach the ears of the audience intelligibly and significantly. Not for nothing has the New Theatre acted for months in a theatre that made clear enunciation imperative. With like intelligence and result, the players have made few pauses 'for effect,' and very seldom has any one of them seemed to halt even for an instant to make sure that the audience understood. They have assumed that their audiences were quick-minded; they have imparted their meaning by their coloring of their tones. To do both they have had no need to slacken speed, and so they have held the spectators steadily within the mood, the atmosphere, the excitements and the pleasures of their pieces. They have brought and sustained illusion."

"Mrs. Fiske and her company have been like-minded and oftenest to like happy results. The Pillars of Society seems a longish play on Ibsen's printed page; but it does not seem long in actual performance. Conversation after conversation fills it—some light in which many share; some grave in which there are only two or three speakers. The babble of the Society for the Moral Elevation of the Lapps with which the play begins is typical of the first, and no sewing circle across the way ever interchanged its scandal more quickly than do Mrs. Fiske's players. The episodes between Bernick and Lona Hessel are typical of the second; yet in them neither Mr. Blinn nor Mrs. Fiske finds a laborious and portentous slowness necessary to the emotional significance of their words. Again their audiences—the audiences that playwrights, players and managers so underestimate on the score of quick intelligence—hears, understands and feels the more readily because there are no languors and halts of speech to irritate it. Again illusion comes, and the more because at both the Hollis and the Shubert there are no long waits in which it can stale and wither."

WILLARD AT MONTE CARLO.

E. S. Willard, writing from Monte Carlo, denies that he is to tour this country next season. It is to be regretted that this admirable actor is not now before the public; but no one will grudge him his present leisure.

The Matinee Girl

THE big Fair is over and everybody is content, or ought to be. Everybody helped in his own way, according to his talents or his purse, or both. Every actorial, or managerial, conscience is clear. It would seem, of any imputation of carelessness or neglect.

The big Fair will be a memory milestone for all who worked or bought beneath its flower-screened lights, or stood about or within its white-grilled square booths.

There was the thrill of fine melodrama in the visit paid by the President of the United States on the day of the Fair's opening. Other men as fat and good-humored visited it, though perhaps none had such magnificent gift of laughter as President Taft. If he had gone on the stage, instead of into a lawyer's office, his laugh would have been his fortune. Its root is very low, somewhere about the soles, and it rumbles richly up through the intermediate parts, emerging in joyous, baritone thunder. 'Twas Mrs. Sol Smith, with a pert upward glance and a jest, that brought forth that thunder, big and noisy, yet pleasing—the sort of laugh that bears the same message to the world that Pippa, passing, carried: "All's well with the world!"

The opening of the last preceding Actors' Fund Fair was dignified by the presence of a personality quite as exceptional, a man with tufty, spirited white hair, who wore white flannels, and to show his delight in the Fair kissed the wife of one of its managers. Mark Twain passed last month out of the zone of fairs, but those who bought a book from him at the Players' booth look with eyes of proud reminiscence at the volume. Whatever the book's cost they say it was worth vastly more, for with every book went a Mark Twain quip. Those, too, who tipped Richard Golden as the head waiter at the former fair recall that generosity with pleasure. For Richard Golden, too, has passed to another stage. Every fair has its necrology. A silver-haired woman recalled that the two chief contestants of the honor of being voted the most popular actress at the first fair, Agnes Booth and Georgia Cayvan, had both made their final exit, that of the winner, Georgia Cayvan, being of tragic kind.

At each of the future fairs, for one every four years is contemplated, some will not report for rehearsal, and it will be good to remember that we bought one of their "chances," or at least stopped for a word or a hand clasp with the quick, now dead.

But to the President's visit again. It had more than the significance of his patent pleasure in the occasion and his good-humor in making the journey. It meant that a people of the country, whose Executive he is, has an increasing friendliness to the stage and its folk. For the best-natured President wouldn't have made such a pilgrimage had it invited the antagonism such an act would have caused when White Whiskers was a boy.

I was disposed to be critical of the fact that the centre of the Fair stage, the Court of Honor, was occupied by persons labeled by the big sign above the pergola "Society."

"Why are they there?" I wondered aloud. "They don't much matter. Why not fill the pergola with dramatic stars, or comedians, or the dear old folks of the Actors' Home?"

"But, my dear, they do much matter," insisted an actress friend. "This morning I engaged a room for a girl who was to arrive in town at noon. She came to me at dinner, half laughing, half crying. She said: 'They don't want to keep me, since they saw my theatrical trunk.' It is in such way that these people matter. Their friendly presence here helps to lift us out of the rogue and vagabond class."

"But you've lifted yourselves out of it," I protested.

"So we have, but these people stamp the fact with the public's official seal. Don't scold."

But I would rather have been Augusta Glose, singing a child's song to the President and hearing his rich laugh and his "A fine little girl that," or Mary Ryan resting proudly against her two-thousand-dollar stock of collected wares and giving the Executive a free drink of carbonated water, than a peacock-plumed person with the sign "Society" shining into my eyes. I would rather have been Mrs. Leona Ross, sitting like the woman who lived in the shoe among her expensive dolls, happy though tired beyond standing; or John Bunny, stationed



Augusta Glose

beside the doorkeeper, uttering kindly but unctuous warning: "Tickets or badges." I am still wondering what the kindly comedian would have done had some one without ticket or badge had tried to enter; or "Daddy" Bauer, in the Actors' Home booth, selling the fifty pincushions he had made for the Fair; or Mrs. Ida C. Nahm, who displays such executive ability that women will surely nominate her for President at their first voting convention; or Mrs. Edwina Arden, who makes the term "clubwoman" an honor and a glory. There were hundreds of busy human bees whose wings looked lovelier to me than peacock wings. But I promised my actress friend not to scold, and I shall not.

"Everybody Help" was the Fair's motto, and everybody was true to the motto. Didn't that most modest man, Bruce Edwards, cast off the encumbering mantle of his dignity and "bark" himself hoarse for the greatest show in "The Old Town" booth? And didn't Fred Zimmerman, best dressed among managers, play the country bumpkin proprietor of an awful country store?

It was in spirit, as in all else, the greatest Fair.

"They say" Laura Burt will be one of the Madame X's that will go forth to preach Bisson's sermon next season. Missa Burt will be remembered as playing strongly a "mother scene" in the Irving production of Dante.

De Wolf Hopper has lost his midregister tremolo. Thrice welcome loss!

Few know that Leavitt James, the young man in the Elsie Janis company, is the son of an eminent interpreter of Shakespeare, the late Louis James. A curious coincidence that has developed since the elder Mr. James' death is that a forgotten phonograph record has been found which contains the last words he uttered on the stage, the night

before his fatal seizure. They are Cromwell's farewell.

Gilbert Stansbury, once Maclyn Arbuckle's secretary and at the same time playing a minor part in The Round Up, has turned traveling missionary. Obeying the Biblical behest to travel "without purse or scrip," he is walking from town to town in the mountain districts of West Virginia, preaching the gospel of good-will and charity, of which we had so splendid example at the Actors' Fund Fair last week.

The transition of Marguerite Clark, of musical comedy, into Marguerite Clark, comedienne, in Jim the Penman, was an interesting experiment, and by no means a failure. Miss Clark contrived to look taller than in the doll clothes she had worn in Wang and The King of Cadonia, and though her exits and entrances were of the fluttering musical comedy sort, and some of her gestures were of an emphasis that seemed justified only by a crashing chord of music, she easily convinced that she could live down her brevity of inches and become in time a considerable quantity in comedy.

Considerable journalistic excitement, and corresponding journalistic conjecture, followed the appearance in the same company of a husband and wife who had separated two years before. Just what happened between the professionally united and personally divided actor and actress no one was sure, but every one tried to guess. The wife told me the story.

"I was sitting in the manager's office, talking over the details of the production. The manager said to me: 'I'm having trouble in finding the right type of man to play the Journalist. He must be keen and forceful, but a gentleman. I know only one man that could play the part as I want it played. But—' he fumbled with the blotter on the desk.

"You mean Mr. —," I said. "Yes. But of course we know it wouldn't be comfortable for you."

"Never mind. Let's all be common-sensible. If you want him, get him." "Oh, thank you," he said. "Charlie, run across the street and see if Mr. Blank is at the Lamb. If he is, ask him to come right over."

"In three minutes the office boy and my old husband were back. Of course, Mr. Blank didn't know what he was coming to, and he blushed and spluttered and looked very silly.

"I said: 'Hello, Blank. If you've got any sense of humor it will help you over this.'

"Hello," he said, bowing. "Thank you." "And then we began to talk business, and he was engaged.

"When we met at rehearsals we always said 'Good morning' to each other. Nothing more was necessary, for we had no scenes together. On the first night of the play he wished me the formal 'success' and I wished him the same. He said he didn't expect it, because he had been up all night with an abscess in his jaw. I said, 'Oh, Blank, that, at least, isn't compromising.'

Madame Réjane says she always seeks out the face of a child in the audience and plays to it. Helen Ware, on the contrary, looks for an elderly face in her audiences, the face of an old man or woman, and plays to that. "I love old people," Miss Ware said to the Matinee Girl. "I have a lot of friends among them. And when I see a face framed in gray hair in the audience I know it will bring me luck."

"How long have you been a character actor?" an interviewer asked Theodore Roberts.

"Since I was seventeen and went to a masked ball as a tramp," was the reply. "I won the prize awarded for the best sustained character. It was a ball given to General Grant when he made his trip around the world."

Theodore Roberts has invented a wig that won't slip. He guarantees that the man who wears one need think only of his part. The wig, instead of being a torment of soul and body and a corresponding deterrent of acting, will need no guardian but is able to look sturdily after itself. He showed me this wig on the opening night of Jim the Penman. Its novelty consists in a pair of earlike appendages two inches square attaching themselves between the temples and cheekbones.

THE MATINEE GIRL.

BERNARD DALY.



Bernard Daly, who appears at the Grand Opera House, Brooklyn, this week, will close a very successful season in Sweet Innisfallen. He opened his season on Sept. 20, and has played the principal cities to the Pacific Coast and back, in many places crowding the theatres so that the orchestras had to be accommodated on the stage.

Mr. Daly, who by many is compared to the late Billy Scanlan, has a sweet tenor voice and an admirable stage presence. He succeeded Joseph Murphy in The Kerry Gow, and has played successfully in Myles Aroon and Rory of the Hills. Next season he will have a new play—which has not yet been named—in the writing of which he will collaborate with a well known author. Much of Sweet Innisfallen is his work, and he writes and composes all his own songs.

Mr. Daly will open his next season in Philadelphia on Labor Day. He will continue under the management of A. E. Caldwell.

FRANK C. BURTON.

The portrait of Frank C. Burton, on the first page of THE MIRROR this week, represents an actor of long and varied experience who hardly knows what it is to be without an engagement. Mr. Burton is a native of Brooklyn, N. Y., and has spent his entire adult life upon the stage. His first stage experience was with Lawrence Marsden in Life's Honor. Later he successfully appeared with Madame Modjeska as Gustave in Camille, and he supported Fanny Davenport in many of her noted successes. He has a long list of engagements in repertoire and stock companies, playing parts such as Bill Sykes in Oliver Twist, Jacques Prochant in The Two Orphans, Hanby in The Social Highwaymen, the Count de Carojac in The Banker's Daughter, and Matthew in The Bells. Mr. Burton has spent the last two seasons with Wagenhals and Kemper, playing the part of Captain Williams, well known to New York theatregoers, in Paid in Full. He has been re-engaged for the seasons 1910-11 for the company which will tour the United States and Canada, playing only the principal cities.

A RECORD.

George Trader will travel 6,000 miles to play one performance. Maudie Adams has engaged Mr. Trader to appear with her in the open-air performance of As You Like It at the University of California June 6. Mr. Trader will return immediately after the play. He recently appeared here as Abdullah, the Egyptian guide, in The Fires of Fate, and with Hattie Williams as Hammerstein in The Girl He Couldn't Leave Behind Him.

THE SPENDTHRIFT SCORES.

The success of Porter Emerson Browne's The Spendthrift at the Hudson Theatre is so great that Frederic Thompson is organizing a second company in the same play. The number two company will open at Asbury Park the middle of July for one performance, after which it will go directly to San Francisco and will play the Western and Southern territory.

MARTIN HARVEY AS MANELICH.

Martin Harvey has advised Marburg and Gillpatrick that their English version of Marta of the Lowlands, by Guimerà, will follow Richard III., which he has just produced in Dublin. The play will probably be called Manelich, and will in future be used as a vehicle for a male star.

TWENTY-FIVE POPULAR PLAYS POLICE STOP A PLAY

Continued Interest in the "Mirror's" Attempt to Answer the Question Through Its Readers—Comments of Some Prominent Papers on the Problem.

The readers of THE DRAMATIC MIRROR continue to manifest unbroken interest in the problem of the twenty-five most frequently acted plays which are to be selected by the committee of judges after all returns are in on June 15. Many letters submitting lists were received during the past week, but lack of space precludes their publication in this issue. The interest taken in the contest extends to all parts of the country, and communications have been received from remote points in the West as well as in Canada. The Mirror has readers wherever the English language is spoken, and all are apparently watching the outcome with the keenest interest. The result will be announced through the finding of the following committee:

MR. CHANNING POLLOCK.
MISS MARGARET ANGLIN.
MR. HOWARD HERRICK.
MR. FREDERICK F. SCHRADER.
MR. EDWIN HOPKINS.

1. No lists will be considered which are received later than June 15, inclusive.
2. The basis of selection shall be the naming of twenty-five plays that have been performed more frequently than any others.
3. The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.
4. All lists entered in the contest should be addressed to "The Competition Editor of The Dramatic Mirror."
5. At the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the committee of judges to represent an average of all lists submitted will be named as the winner.

PRESS COMMENTS.

What the Papers Have to Say About Various Popular Plays.

Commenting by titles on some of the most frequently acted plays named in THE MIRROR's list, the Chicago Inter-Ocean is moved to remark:

It is when reading over lists like these that we get a fair idea of the troubles that the "new theatre movements," the "Shakespeare revivals" and the "drama-with-a-purpose" enthusiasts are faced to encounter. Their theories are no doubt exceedingly good. They certainly look well in print. But the vast mass of show-goers remain practically uneducated. They know what they want and they are getting it. And they don't want anything else.

While "Broadway successes" come and have their little hour and go and the "intellectual drama" leads the precarious existence that mere intellect frequently leads in this world of the immortal "ten most acted plays," not to mention divers other favorites like the Ticket of Leave Man and Harkaway the Detective, pursue their triumphant way.

They may not know the boards of the leading metropolitan theatres except at rare intervals. But in more modest surroundings in the towns and country they are supplying the general public with the special brand of action and emotion that it undoubtedly prefers. The editor of THE MIRROR, contemplating the composite list, falls into a depreciative vein. He says that there is hardly one among them except Hamlet that compliments the taste of the general public. He adds that "the drama that satisfies the multitude is simple drama, and it deals with elementary facts."

This may be true. But what is to be done? Uncle Tom and Hazel K. and Jerry the Tramp and the rest have such an awful hold on the country that it seems almost a waste of time to try to break it.

The Denver Republican expresses the opinion that "the compiler of the hundred best plays in THE DRAMATIC MIRROR should have waited for the last act of Back from Africa." In a more serious vein the same paper editorializes as follows:

Inasmuch as such a method of classification as in such plays as The Christian, In Old Kentucky, etc., it is readily seen that the standard of mere popularity is not enough. In making a list of the "hundred best musical compositions" one might as well include "Down Went McGinty," "Bedelia," "Sweet Marie," and other gems that long ago failed to sparkle, but which gleamed with exceeding brightness in their day. Something more than popularity must serve as a guide when one is to choose the best of anything in literature, music or art. The public generally chooses wisely—but not always. Like the individual, it is not infallible, and sometimes it takes years for it to recognize and admit its errors. The playwrights and other scribblers who deliberately "play down" to the intellects that demand the trite and obvious sometimes score successes that seem to be lasting. But eventually their "class" makes its assertion. They seek their own level, and are lost in obscurity. To put the work of such men in a list of the "hun-

dered best" of anything is a grievous error. If such lists must be made, in the interests of men who are pressed for time and feel that they cannot do their own browsing and choosing, let the acid test of criticism be applied to every work included therein. A few years of mere popularity is not test enough.

The Fresno (Cal.) Herald makes the following comments:

The list of one hundred popular plays prepared for the New York Dramatic Mirror by Howard Herrick, and selected not so much for dramatic or literary qualities as for their hold on audiences, is instructive as showing what kind of drama the great play-going public in its heart likes best.

It is, however, in the lists of the "ten plays most acted" compiled for THE MIRROR by veteran actors that the surest clue to the popular taste is found. Of the five lists drawn up all contained Uncle Tom's Cabin, Tom Rainton, East Lynne, The Two Orphans, Camille, and Rip Van Winkle, and all but one Hamlet, opinions differing on the inclusion of Monte Cristo, Lady Audley's Secret, The Octagon, The Colleen Bawn, and Hazel Kirks. What Hamlet should be doing in this gallery is a subject for interested speculation. But that it is there and that competent actors still play it to packed houses makes difficult any generalizations on a public taste which, while it holds fast to the Shakespearean masterpiece, shows a marked preference for the simpler emotionalism and more melodramatic expedients of the playwright as evidenced by Uncle Tom, East Lynne, and their kind. It is significant that not one of the advanced dramatists has won a place among the public's favorite "thrillers."

Gossip of the Town.

At the conclusion of its four weeks' run at the Lyric Theatre the all-star revival of Jim the Penman will make a tour to the Pacific Coast.

Lee Parvin has closed as business manager of In Wyoming. He has directed the tour of this company for the past three seasons.

After a season of thirty-eight weeks The Flower of the Ranch, the Joseph E. Howard musical comedy, under the management of Le Comte, Fleisher and Wale, closed its season at the Calumet Theatre, South Chicago, Ill., May 15. This attraction opened last August with thirty-five people and a special car of scenery, covering the entire East, South and Central West to a most prosperous business. The attraction will open early in August and will be booked entirely in the Central and Western States.

A new large sized painting of Madame Nasimova was displayed May 12 for the first time in the lobby of the new Nasimova's Thirty-ninth Street Theatre. This portrait is the work of Paul Swan, of Albany. Madame Nasimova has ordered Mr. Swan to make four more paintings of her in the Ibsen characters of Dora in A Doll's House, Hedda in Hedda Gabler, Hilda in The Master Builder, and Rita in Little Eyolf.

Charles Dillingham has arranged with B. C. Whitney for the services of Gus Sohike, the originator and producer of the musical comedy features that have made the various Whitney productions popular. Mr. Sohike will at once begin the arrangement of musical features for the Dillingham production of The Echo.

Joseph O'Meara, who for over ten years was prominently associated with leading attractions and who three years ago, after his season as leading man with Nance O'Neill, retired from the stage to accept the directorship of the Cincinnati College of Music School of Elocution and Acting, was the reader in The Trojans in Carthage given at the Cincinnati May Festival. Mr. O'Meara was selected from a list of the most prominent readers in the country. His work at the College of Music has been very successful. In addition to a large number of stage aspirants he numbers among his students many clergymen and lawyers.

The new play by J. Hartley Manners for Blanche Walsh is entitled Barbarba and is entirely original in theme.

Mathias Armbruster will spend the Summer in Europe. His wife and daughter Florence will accompany him. He will go to Oberammergau and witness the Passion Play, and will visit Dresden, Karlsruhe, Berlin and other points of interest.

Tunis F. Dean, who during the season went to the Pacific Coast as manager of Blanche Bates for David Belasco, is with the Toronto Baseball Club for the Summer as secretary. Mr. Dean's home address is 818 Hamilton Terrace, Baltimore, Md.

THE GIRL WITH THE WHOOPING COUGH UNDER THE BAN IN NEW YORK.

License of Theatre Revoked, but Later Renewed—Evidently This Will Be the Police Remedy Against Objectionable Plays Under the Present Municipal Regime—Complaints Against Alma, We Wohnt Du?—Mayor Gaynor's Expressions.

It was announced at the box-office of the New York Theatre last week Monday night that Valeska Suratt was ill, and that consequently there would be no performance of The Girl with the Whooping Cough. Tuesday morning a poster at the theatre entrance announced that Miss Suratt was still ill, and that persons who had tickets for future performances could have their money refunded. No inkling as to the real nature of affairs came out until the following letter from Mayor Gaynor to Police Commissioner Baker was made public at the City Hall Tuesday afternoon:

City of New York, Office of the Mayor.

May 10, 1910.

Sir: Your report has been communicated to me and your action in refusing to renew the license to the New York Theatre, which has just expired, and thereby closing the place last night and preventing a continuance of the so-called play, which was running there, is approved. Please do not renew the license until you consult with me, and we get some guarantee of future decency. The people of this city have had enough of false and nasty theatres, as well as of the few false and nasty newspapers, and we want to drop them.

Very truly yours,

W. J. GAYNOR, Mayor.

Police Commissioner.

It was said that the Mayor's attention was called to the play shortly after it opened two weeks ago. The Mayor, it is said, received many letters of complaint about the piece, and several persons, including representatives of two newspapers, called upon him and asked him to take action. The Mayor, it is said, sent stenographers to the theatre and had the objectionable lines taken down. He also secured the manuscript of the play and went over it carefully. Then he wrote a letter to Commissioner Baker, advising him not to renew the license of the theatre.

Commissioner Baker said that the letters of complaint and the protesting individuals came to him. He said he detailed four men to the theatre last Thursday night to take notes, and when he looked over the evidence Friday morning he sent a letter to Abraham L. Erlanger, of Klaw and Erlanger, managers of the theatre, stating that unless the play was withdrawn he would refuse to renew the theatre's license. He gave Mr. Erlanger, he said, until Saturday night to have his demands complied with, and stated that under no condition would he allow a performance to be given after that date on pain of refusing to renew the license.

Mr. Erlanger, the Commissioner said, replied that he would withdraw the play at once. Al. H. Woods, producer of the play, however, determined to contest the matter. After visits to Police Commissioner Baker and Mayor Gaynor he went before Justice Whitney with his lawyer and obtained an order directing Police Commissioner Baker, Inspector Walsh, and Captain Finella, of the Twenty-sixth Precinct, to show legal cause why they should not be restrained from taking any step to stop the production of the play The Girl with the Whooping Cough, and from trespassing upon the property of the New York Theatre. The order was returnable before Justice McCall in Special Term of the Supreme Court Tuesday afternoon.

Justice McCall made the injunction restraining the police from interfering with the play permanent so long as litigation concerning it continued. He pointed out, however, that he had no authority to compel the Police Commissioner to grant the theatre license to the New York Theatre, and later dissolved the injunction, ruling that the police should be allowed necessary discretion in their attempt to put a stop to what was considered an infraction of the law.

Henry J. Goldsmith, representing Klaw and Erlanger and others interested in the New York Theatre, called on the Mayor on Wednesday and urged him to remove the ban. He told the Mayor that the objectionable play, which had been booked for the theatre during Mr. Erlanger's absence in Europe, had been withdrawn, and assured him that a clean, wholesome production would be staged, if the license was renewed. The Mayor promised to take the matter up

with Commissioner Baker, who on Thursday renewed the license of the New York Theatre, where Three Twins has been booked for a supplemental season.

Complaint was made on Wednesday to Mayor Gaynor by Assistant District Attorney Moss, president of the Society for the Prevention of Crime, that Alma, We Wohnt Du? the German play then current at the Grand Opera House, was improper and ought to be suppressed. Mr. Moss sent a committee of his organization to the Mayor to insist that further productions of the piece should be forbidden. It was stated for Mr. Moss by the committee that the reason why the complaint was made was that Mr. Moss understood that arrangements had been made for the production of an English adaptation of the play at another theatre. On Thursday the Mayor sent this letter to Police Commissioner Baker:

I am receiving many complaints concerning the play now on the stage of the Grand Opera House, the last one being by the Society for the Prevention of Crime, which makes specific complaint against it as indecent and immoral. I doubt if there would be so many complaints made against it unless it were unfit to be on the stage, but I do not wish to prejudge the matter. Be so good as to send stenographers and take down all passages which seem vulgar or indecent and report the same here. I trust to your good judgment. We do not need to bother the courts. We have ample power to enforce decency by revoking the license and closing the theatre, and let us exercise it prudently, but firmly.

When the committee from the Society for the Prevention of Crime called on the Mayor on Wednesday with their complaint about the play, the Mayor suggested that one of their number go to the theatre and take down in English the offensive passages.

Frederick J. Groehl, a director of the society, was commissioned to undertake the task, as he is a German. He went to the Grand Opera House on Wednesday night and sat through the performance, taking notes all the while. Thursday he called at the Mayor's office and left there fifteen pages of typewritten matter containing the scenario and many lines of the play, which ended its engagement at the Grand Opera House on Saturday, but is booked for the Broadway Theatre, Brooklyn, this week.

CURRENT AMUSEMENTS.

Week ending May 21.

ACADEMY OF MUSIC—Rene Stahl in The Chorus Lady—305 times, plus 1 to 5 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN—New Day—25th week—315 to 325 times.
BIJOU—Cyril Scott in The Lottery Man—34th week—187 to 194 times.
BROADWAY—The Jolly Bachelors—20th week—150 to 167 times.
BROOKLYN—Vaudeville.
CASINO—The Chocolate Soldier—114 times, plus 25d week—170 to 177 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—The Servant in the House—191 times, plus 8 times.
COLUMBIA—Vaudeville.
COLUMBIA—Merry White Burglars.
CRITERION—Francis Wilson in The Bachelor's Baby—21st week—147 to 153 times.
DALY'S—De Wolf Hopper in A Matinee Idol—4th week—51 to 58 times.
EMPIRE—Cassidy—4th week—25 to 32 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—37th week—250 to 301 times.
GARRICK—Henry Miller in Her Husband's Wife—3d week—9 to 15 times.
GLOBE—Montgomery and Stone in The Old Town—19th week—145 to 151 times.
GRAND OPERA HOUSE—Frances Starr in The Eastward Way—30th times, plus 8 times.
HACKETT—The City—161 times, plus 3d week—18 to 19 times.
HERALD SQUARE—Marie Dressler in Tillie's Nightmare—3d week—15 to 20 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—37th week.
HUDSON—The Spendthrift—3th week—42 to 49 times.
HURDIE AND SEAMON'S—Jersey Lites.
IRVING PLACE—Bavarian Volk Players in Repertoire—3d week.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKBOCKER—The Arcadians—137 times, plus 1st week—1 to 3 times.
LIBERTY—Closed May 14.
LINCOLN SQUARE—Vaudeville and Moving Pictures.
LYCEUM—Charles Cherry in The Spider—4th week—24 to 31 times.
LYRIC—Jim the Penman—2d week—3 to 15 times.
MAJESTIC—Vaudeville and Moving Pictures.
MAXINE ELLIOTT'S—Lola's Husband—3th week—37 to 44 times.
METROPOLE—College Girls Burglars.
MINER'S BOWERY—Jardin de Paris Girls.
MINER'S EIGHTH AVENUE—Merry Maidens.
MURRAY HILL—Bialto Rounders Burglars.
NAZIMOVA'S—Madame Nasimova in Little Eyolf—5th week—53 to 60 times.
NEW AMSTERDAM—Madame X—16th week—120 to 127 times.
NEW YORK—Three Twins—305 times, plus 1 to 8 times.
OLYMPIC—Rehman Show.
PLAZA MUSIC HALL—Vaudeville.
RAVOY—Vaudeville and Moving Pictures.
STUYVESANT—Closed May 14.
VICTORIA—Vaudeville.
WALLACK'S—H. B. Warner in Alias Jimmy Valentine—18th week—135 to 140 times.
WEBER'S—Climax—255 times, plus 3d week—17 to 24 times.
WEST END—Vaudeville and Moving Pictures.
YORKVILLE—Vaudeville and Moving Pictures.
*No performances of The Girl with the Whooping Cough last week. Theatre closed by order of the police.

The Actors' Fund Fair



VIEW OF MAIN HALL OF ACTORS FUND FAIR, SHOWING CASCADE AND COURT OF HONOR.

THE Actors' Fund Fair has come to a close, and a distinguished success is to be credited to the energetic managers, headed by Charles Burnham and Daniel Frohman, in behalf of the most worthy charity to which the actor-folk are biennially called upon to contribute. It was their work—notably of the former as the immediate director—to devise the general plans upon which the Fair was to be conducted. It remains an eternal credit to the sisterhood and brotherhood of the stage in general that the event has proved one of the most gratifying ever undertaken.

In the interest of this great charity lines of demarcation were obliterated. There were no "stars," and none held "the centre of the stage" or posed in the glare of the spotlight. In a spirit of true democracy, stars and near-stars, and the great flock of the professional followers worked hand in hand and shoulder to shoulder for success. The financial statement will show a gratifying accession to the Fund out of which to relieve the distress of those who stand in need of aid.

It was a wise move to have the Fair in the large armory of the 71st Regiment, with its vast space, two floors and numerous available corridors. It afforded room for display impossible heretofore, even with the great auditorium of the Metropolitan Opera House available. It also enlarged the capacity for the accommodation of visitors. Even then it was found in the busy hours of the afternoon and night that the crowds exceeded the capacity of the big structure, and more or less congestion was inevitable.

The Fair this year surpassed in beauty

and brilliancy as well as in entertaining qualities several fairs of recent years. The main floor became a perfect scene from fairyland in the richness of its decorations and vari-colored illumination. Good taste was shown in the architectural designs, the light structural beauty of the pergola-like booths of latticed tops and sides, embellished with green branches from the woods. Handsome beyond description was the Court of Honor and the cascade of falling water with its ornamental dolphin—a picturesque effect enhanced by concealed electric lights, which strongly appealed to the imagination. From the ceiling hung half a hundred enormous flower baskets with brilliant lights concealed among the rich flora.

Downstairs an almost equal floor space in the aggregate was available for entertainment purposes. There was a special hall for a small stage to be arranged, and here throughout the week, afternoon and evening, interesting performances of one-act plays and an act from one Shakespearean play were given under artistic auspices.

In addition there were bowling alleys, billiard rooms and shooting galleries to afford amusement, a considerable floor space for dancing, and a spacious Café Chantant, capable of accommodating several hundred, where visitors were entertained without additional cost by reputable soloists while seated over their refreshments.

Above the main floor an admirable art department had been installed in a well-lit corner room, where many excellent works by some of the most popular painters and sketch artists of the day were exhibited and

offered for sale. The numerous booths contained everything that could possibly appeal to the fancy, and over each presided some divinity with a bevy of attendant graces, skilled in the practice of luring the reluctant dollar from its place of concealment. Everywhere sounded the din and confused noise of busy life, callers crying their ware, "barkers" appealing for votes at "10 cents a head" for the most popular this or that; everywhere flitting hither and thither among the crowds famous players and foot-light favorites of the public were seen, the curtain drawn aside for the time in the cause of common interest, each bent on contributing his share to the noble work in hand. Throughout all a large concert orchestra enlivened the scenes with brilliant music.

Such dignity as rarely befalls any similar event was given the Fair by the generous visit of President Taft on Monday afternoon, and every player had reason to feel proud of the profession to which he belongs in having the Chief Executive of the nation attend in person and open the Fair with a hearty tribute to the art of the stage in words of such genuine appreciation as those uttered by the President in his reply to Comedian Crane's and Daniel Frohman's speeches of welcome.

RARE ART TREASURES.

Paintings and Posters of Theatrical Interest That Were Exhibited.

One of the most engaging features of the Fair was the fine collection of theatrical paintings and art posters exhibited in the

special art room and the booth of the Players' Club. Their total value was placed at \$50,000 by John W. Alexander. Many of these pictures were painted by the players themselves, including works from the brushes of E. H. Sothorn, Otis Skinner, Nance O'Neill, Tom Wise, Katherine Kaelred, Maclyn Arbuckle, Walter Hale, William Luce, and Arthur Forrest. The canvas that attracted the greatest amount of attention was a superb life size painting of Joseph Jefferson as Bob Acres in *The Rivals*, by John W. Alexander, which is the property of the artist and was not for sale. A large painting of John Gilbert as Sir Peter Teasle, by the same artist, appraised at \$4,000, was donated by Mr. Alexander and offered for \$3,000. A brilliant picture was entitled "The Curtain Call," by Lawrence Nelson, representing Fannie Bachelor (now Mrs. Montague Ward) bowing her acknowledgments before the footlights. A painting by Jay Hambridge showed the Peg Woffington room of the old Daly's. A picture which attracted general attention was the beautiful painting of the late Lotta Faust by Malcolm Strauss. Some charming pastels representing in character E. H. Sothorn, Julia Marlowe, James K. Hackett as the Prisoner of Zenda, and others, were shown, all from the pencil of Howard Chandler Christy. Harrison Fisher donated the original of the handsome poster of the Fair girl which he painted for the occasion.

The American consul in Yokohama collected twenty-five pictures of Japanese stage folk by prominent American artists in Japan.

Rose O'Neill Wilson contributed twenty of



AT THE MOST POPULAR ACTRESS BOOTH.

Pauline Frederick Selling Votes. Hattie Williams and Viki Viki Are at Her Left. A Scene at the Fair.

her original sketches. Mrs. W. J. Porter gave a canvas called "The Old Oak," which is valued at \$1,800. Elizabeth Curtis presented an ocean scene called "Off the Maine Coast," valued at \$1,800, and Rosner Emmett Sherwood also sent in some of her best work. Victor Heck also gave an intimate picture of stage life, while Volney Richardson pictured his ideal of an actress. James Stuart Campton did a full length oil of Ethel Barrymore. Howard Chandler Christy donated to Miss Graham pictures of prominent stage people, among them being Ellen Terry, Ada Rehan, Mrs. John Drew. F. S. Coburn contributed three exquisite sketches of Italian villas, and there were other contributors.

John W. Alexander, president of the National Academy of Design, was the art director, and Miss Graham, a well-known artist, chairman of the exhibits.

The Century Theatre Club donated a few of its treasures to this regular art gallery. Among them was "Poe's Cottage," by Sadekichi Hartman, and "A Lion's Head," by Melville Du Mond. Worth mentioning, too, were large photographs of Coquelin as Cyrano de Bergerac, and the "Divine Sarah" as L'Aiglon in a double frame.

There were many small posters of Mrs. Fiske in her different characters, all autographed "Minnie Maddern Fiske." They were very cleverly done and were the work of Fanny Delehanty.

The Players' Club, with Howard Kyle as chairman, had a wonderfully interesting show. The committee in charge was composed of several of the best known names in the art world.

President Taft was presented in a large plaster cast from the bronze bust by Robert Altken. Margaret Anglin was delicately handled in silver paint by T. W. Dewing. Mrs. Fiske's portrait was done in oil by William M. Chase; Madame Nazimova by Edward Simmons; Ethel Barrymore by Robert Reid; Billie Burke by Albert Sterner; Mabel Taliaferro by W. T. Smedley, and they were all to be disposed of by public drawing—chances at 25 cents.

A portrait of wonderful quality of Ethel Barrymore in Captain Jinks, painted for "Player Clyde Fitch" by John W. Alexander, and the original MS. of the play, with interlineations in Mr. Fitch's handwriting, was given to the Players by the play-

wright's mother, and was sold at private sale.

There was a sofa pillow made by Clara Bloodgood for Clyde Fitch, donated by Mrs. Fitch. There were excellent etchings by Koopman, Perard, Walter Hale; oils by Louis Mora, Arthur Hoerber, E. M. Ashe, and F. F. Mackey; water colors by W. D. Stevens, C. Allen Gilbert, De Thulstrup, Boardman Robinson, and a sketch by Giellette Burgess. These are all the gifts of Players, and were disposed of by raffle on Saturday night.

THOSE IN CHARGE.

Entire List of Booths and the Names of Those Who Presided Over Them.

Following is a complete list of booths at the Fair, with the names of those who were in charge during the week:

Floral Booth—Mrs. James Sparer.
Beauty Booth—Mrs. H. B. Warner.
The Register of the Fair, under the auspices of Sol Smith.

of the Little Mothers' Club—Mrs. Clarence Lorus.

Players' Club—Howard Kyle.

Art Gallery—Gertrude Payson Graham.

Gold Nugget Booth, under the auspices of the National California Club—Mrs. Thomas J. Vivian.

The Huyler Candy Booth—May Boley and Dorothy Waldron.

Doll Booth—Mrs. Claude Hagen, Mrs. Leona Ross.

Tea and Reception Room—Bertha Galland.

A. M. Palmer Booth, under the auspices of the Rainy Day Club—Mrs. Palmer, Mrs. F. M. Stoffel, Mrs. Esther Herrman.

Country Grocery Store—J. Fred Zimmerman, Jr.

Southern Booth—Charlotte Walker, Mrs. Paul Forrester.

Twelfth Night Club—Mrs. Edwin Arden, Mrs. Edgar Norton.

Government Club Booth—Mrs. Nell de Rivera.

Century Club Booth—Grace Gaylor Clark.

Adele Durand.

Soda Fountain—Mary Ryan.

Gentlemen's Booth—Raymore Ludveigh.

Actors' Fund Booth—Lizzie Masters.

Grocery Booth—John Leffer.

Literary and Dramatic Union Booth—Irene Ackerman.

Professional Woman's League Booth—Mrs. Florence.

Lyceum Theatre Booth—Emma Frohman.

Ethel Horne Walker.

The Novelty Booth—Mrs. Pauline Willard de Liser.

Frocks and Trills—Mrs. S. Ludlow Neidlinger.

Mrs. Frederick Calvin Eddy.

Candy-Pulling Booth—Helen Lowell.

The MacDowell Club—Gertrude Robinson Smith.

Whang Doodle Booth—Nannie Le Wald.

Occult Department—Maida Craigen.

Millinery Booth—Amelia Bingham, Bijou Fernandez.

Brass Booth—Mrs. Lillian T. Schmidt.

Sewing Machine Booth—Rosa Hand.

Burlesque Booth—Lydia Dexter Dinkins.

Black Cat Booth—Lois Francis Clark.

Star Booth—Mrs. Alice Davis.

The Psychic Theatre—Arthur Delroy.

Automobile Racing Wheel—Mrs. Joseph W. Stern.

The National Society of New England Women.

Sarah Palmer, Mrs. Benjamin A. Jackson.

Electric Shop—Miss Keina.

Automobiles and Motor Boats—Mrs. Millie Thorn.

Dressing Room, under the auspices of the Three Arts Club—Jane Hall, Olive Fae Temple.

Seven Ages of Women—Marion Pollock Johnson.

Isabel Kaulan, Kate McLaurin.

Babyhood—Catherine Robertson.

Childhood—Helen Winter.

Sweetheart—Florence Bradley.

Bride—Mrs. Rita Perkins.

Spinsterhood—Barnette Radcliffe.

Motherhood—Mrs. Samuel Schiff.

Grandmotherhood—Mrs. Samuel Charles.

Racing Wheel—Charlotte Walker, Mrs. J. H. Vantine.

Mrs. Kate L. Chrystal, Mrs. Archer Whitman.

Actors' Order of Friendship—Thomas McGrath.

Plane Committee—Julia William.

Hats, Laces, Etc.—Blanche Chapman.

L'Art—Mary Elizabeth Forbes.

DOWNSTAIRS.

Actors' Society, Cafe Chantant—Mrs. Felix Morris, Nellie Callahan.

Dancing—Edgar Allan Woolf.

Pool and Billiards—Harold R. Woolf.

Bargain Counter—Lucille La Verne.

Rifle Range—Fanny Cannon.

Autograph Committee—Gilda Vares.

Bowling Alley—Lillian Buckingham, Minerva Florence.

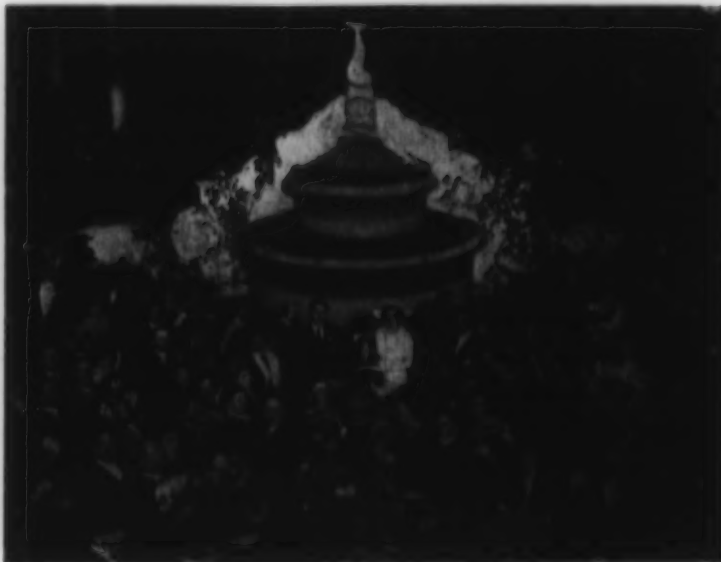
THE FAIR IN PARAGRAPHS.

Notes of the Great Bazaar Gathered by "Mirror" Representatives.

Ten of the little family of the Actors' Fund Home on Staten Island spent Wednesday afternoon at the Fair, upon invitation of Daniel Frohman and F. F. Mackay, and were royally entertained.

Chaperoned by Mrs. W. G. Barron, matron of the Home, the visitors arrived at the Fair promptly at 1 o'clock. The party included Mr. and Mrs. Samuel K. Chester, Mr. and Mrs. George Morton, Mrs. Gabriel McKean Campbell, Nannie Cotter, Mrs. Sara Brennan, Harry Irving, L. G. Withers, and A. W. Madlin, the latter having but recently entered the Home.

They were given hearty welcome at every



A TYPICAL SCENE AT THE FOUNTAIN.

Pauline Chase Selling from the Collection of Photographs She Brought from Abroad.

THE ACTORS' FUND FAIR—(Continued)



A. L. ERLANGER.

National Chairman of the Benefit Committee.

stand and booth and came in for a great deal of attention from all sources. Mrs. George Gould and her daughter Vivian presented each with a bouquet of roses.

Charles Burnham, general manager of the Fair, entertained the party at an informal luncheon in the Café Chantant at 4 o'clock.

Every attraction at the Fair was patronized by these old players, and the day was a happy one for them.

Friday was Actors' Society day at the Fair, and through the courtesy of that organization an invitation was extended to the guests of the Actors' Fund Home to be present on that date, and twenty-three of the veteran players responded, passing several hours in enjoying the many varied unique and pleasing attractions afforded them at the magnificent exposition, and a most gratifying innovation was furnished them by Charles Burnham in the form of a *recherché* luncheon in the Café Chantant. This is a list of names of those who attended: Mr. and Mrs. S. K. Chester, Mr. and Mrs. George Morton, Mrs. Clifton W. Taylour, Mrs. Sara Brennan, Mrs. Jennie Fisher, Mrs. Frank G. Cotter, Mrs. W. T. Stephens, Edna Germon, J. G. "Daddy" Bauer, William H. Boker, J. G. Withers, Charles Edmunds, Henry Clifton, Antonio Roig, Thomas A. Langdon, George W. Pike, Henry Irving, Charles Morris, Frederick Dubois, A. W. Maffin, and William J. Gilbert.

J. Palmer Collins was one of the hard workers at the booth of the Actors' Order of Friendship. Mr. Collins recently appeared in a benefit performance for the Fund at Cincinnati.

Rose O'Neill Wilson had numerous girls soliciting chances for Miss O'Neill's drawings. The girls, who were among the prettiest at the Fair, had much success. Miss O'Neill's popularity, her excellent drawings and the irresistible charm of the young ladies, all members of the Art Workers' Club, were sources of much revenue.

Mrs. Robins A. Lau, at the Southern booth, had a collection of autographed books of Southern writers. Mrs. Lau, who is personally acquainted with most of the authors, by her anecdotes and stories attracted large crowds. But few left the booth without a souvenir. Wednesday night Governor Gilchrist, of Florida, was entertained at this booth and drank coffee prepared by the old negro mammy. He bought an autographed copy of James Lane Allen's *Kentucky Cardinal*, which he presented to Miss Fleming, sponsor of the recently launched *Florida*. Miss Fleming was a guest at the booth. Robert Burns Wilson, the artist from Kentucky, donated two pictures, "Morning in November" and "The Windstorm," to the booth. "Morning in November" was auctioned off by Raymond Hitchcock. The twelve beauty girls of the recent *Globe* contest were a feature of the booth.

Through Mrs. J. Waldron a dozen new Myers carpet sweepers were donated to the Southern booth by the inventor, F. W. Myers. Also an autographed picture of Mayor Gaynor came through Mrs. Waldron.

Lillian Russell, the doll, brought two hundred dollars to the doll booth. Belle Blanche in miniature was sold for one hundred dollars. Marie Dressler had twenty books out on the doll which represented her and which was her gift. The Hengler Sisters were another feature of the doll booth.

The Three Arts Club, the three divisions of which are the Painting, Dramatic and Music departments, remained a novelty during the week. Each department had two girls in charge of the booth. The art girls in their dresses impersonated Van Dyck, Manet, Velasquez, Gainsborough, and Romney paintings. The dramatic girls were Harlequins, Columbines, and Pierrots and Pierettes. The music girls were Minnie, Marguerites, Carmens, and Aldas. A four-

year-old Chihuahua dog weighing two and one-half pounds was one of the interesting sights at this booth Wednesday. The dog was the property of Mrs. Robert Robertson, sister-in-law of Donald Robertson. To the many ladies who wished to buy the little Mexican dog Mrs. Robertson replied that she would sell him for a million dollars. No one "called" Mrs. Robertson's bluff.

At the Pauline Chase booth, where the large collection of pictures which Miss Chase had secured were on sale, Ellen Terry and Arthur Pinero autographed pictures were among the best sellers.

The Twelfth Night Club conducted what might be called a department store. Articles of wearing apparel were sold off side by side with books and drawings. An original sketch by Hamilton King was on sale—\$75 for bachelors, \$100 for married men, so the clerks at the booth said. John Mason was the most eager contestant in the race to see who got the hat made and donated by Laura Nelson Hall. A crayon drawing of Percy

ling to extract ten cents from a particularly penurious man for a chance to fish in the frog pond. Mrs. Annie E. Murray impersonated the frog! Lole Arnold, the prize barker, who was advertised as the girl who barked but didn't bite, bit her own tongue Saturday night and had to relinquish her position.

Mary Nuttman donated to the Actors' Order of Friendship a soft pillow made by Mrs. Stevenson, an old San Francisco actress of eighty-five years, and canvassed for chances on the same.

For the MacDowell Club Mrs. Ernest Seton-Thompson sold autographed volumes of her husband's works. The collection was completely sold by Friday night. The big feature of the MacDowell booth was the original manuscript of Edward MacDowell's "The Swan," contributed by his widow. The manuscript is unique, for Mr. MacDowell was in the habit of burning all his original manuscripts. There is not such a manuscript in any museum in the country.

stamps to be sold at one cent each and these were divided among the vaudeville theatres from Cincinnati to San Francisco and from Seattle to New Orleans. A personal letter was sent to all the vaudeville stars playing that territory, appealing to them to assist in the disposition of these stamps, and an active campaign has been conducted in every large city. From Denver the contribution was \$137; from Memphis \$123, and from Chicago \$143. When all returns are received it is expected that the total will reach thousands of dollars for this deserving cause.

Charles Klein sold profitably at auction several volumes of his novelized plays.

The first ticket to the Fair was bought by Klau and Erlanger for \$1,000.

Governor Gilchrist of Florida was the guest of honor on Thursday night and held a reception at the Southern booth. Charlotte Walker, Mrs. Paul Forrester, and David Robinson, who are in charge of the booth, invited all leading Southern Society people and players in the city to meet him. At the reception Mrs. Forrester served delicacies famed in the South. These were cooked by the "mammy" who was sent up to the Fair by the New Orleans Board of Trade. Governor Gilchrist sold at auction the silver souvenir spoons that he gave to the Fair.

Georgia Caine, Raymond Hitchcock, Flora Zabelle, and Rolla Dale sold tobacco from the miniature cigar store which was contributed by the United Cigar Stores Company.

Fred Zimmerman made many hits selling groceries. Lena Meyelle was the attractive cashier in this department.

Jack Barrymore got writer's cramp imitating cards with his name that were bought by the fair at the Fair as though they were hot cakes at breakfast.

Florence Reed realized quite a sum selling chances on a necklace which was one of her donations.

The Burlesque Booth was vivid with beauty, alive with enterprise and productive of good sums. Among those who served in it were Carrie Thomas, Ella Reid Gilbert and Jack Reid, her husband; Billy Hart and Mrs. Marie Hart, Frank Damsel and Olga Damsel, Pert Croix, Grace Douglas, Olga Orloff, Minnie Burke, and Almeda Fowler.

Many of the investments were more than good. Lloyd Bingham got an order for a Dunlop hat among chances at the Country Grocery for ten cents.

Mattie Sheridan, at the Bargain Counter, received half a dozen pairs of shoes from Anna Heid, to whom they were given by a St. Louis maker.

A hat formerly worn by Charlotte Cushman was bought by Pauline Fredericks at one of the daily auction sales at the Country Store.

J. Fred Zimmerman had among assistants at the Country Store Douglas Fairbanks, Andrew Mack, John Barrymore, Hale Hamilton, Edgingham Pinto, Percy Knight, Donald Brian, William Elliott, Robert Dempster, John Dean, Albert Parker, Frank Moulan, and H. B. Warner. It was a popular resort for the ladies.

John W. Rumsey paid \$5 for the first copy of *Fair Topics*, and gave it to Daniel Frohman.

Boxes of Huyler's candy autographed by leading actresses brought fancy prices.

Through George Morton, Benedict Brothers, jewelers of this city, donated to the Actors' Fund Fair several pieces of gold jewelry, among which was a lady's gold watch, with pin attached.

Lee Shubert was a prominent visitor and a liberal purchaser. Many of the sellers to him were actresses in the Shubert companies.

At the Players' booth was exhibited the first picture ever made of Ethel Barrymore, owned by Clyde Fitch. It was given to Howard Kyle, chairman of the booth, by Mrs. William Fitch. Another of the mementos was the original manuscript of Captain Jinks of the Horse Marines, as it was written and corrected by Clyde Fitch. His favorite pillow, which was presented to him by Clara Bloodgood shortly before her tragic death, was also exhibited at the booth.

Three Maltese crosses of old-fashioned French paste, that were once the property of Fannie Campbell, then of Charlotte Cushman, were donated to the Actors' Order of Friendship.

Sammy Colt, the little son of Ethel Barrymore, sent a small puppy to the Seven Ages of Women, which was auctioned off for \$50.

The old-fashioned candy-pulling booth, in charge of the Misses Helen Lowell and Anna Phillips, assisted by Florence Mack, Mrs. Harry Hatfield, Mrs. Diehl, Miss Bodiens, and Miss Armstrong, was one of the busiest booths on the floor. A series of candy-pulling tests took place during the week.

Bertha Galland received from well-known professionals a large number of beautiful teacups and saucers for the very artistic tea-room booth. They were offered for sale with autograph cards from their donors. Among those who contributed were Geraldine Farrar, Marie Cahill, Blanche Bates, Margaret Anglin, David Warfield, Bertha Galland, George M. Cohan, Viola Allen, H. B. Warner, Donald Brian, Frank McIntyre, Lillian Russell, Daniel Frohman,



WILLIAM H. CRANE.

Who Confessed to Stage Fright When He Greeted President Taft.

Haswell, by Alan Bernesal, was one of the articles for sale at the booth.

Raymond Hitchcock fitted from one booth to another, drawing with him a train of admirers. Mr. Hitchcock's wit served to boom the Country Store and the automobile race on Friday night.

Charlotte Walker was another traveling star. From one booth to another she went the rounds, selling whatever and wherever she could. Her husband, Eugene Walter, accompanied her.

Abraham Erlanger was the victim of extortion at the Fortune Hunter soda fountain. Mary Ryan charged him \$2 for a glass of soda. Mr. Erlanger in revenge compelled Miss Ryan to drink the soda.

In front of the Whang Doodle booth a prominent Broadway actor impersonated a monkey. A prize was offered the person who guessed the identity of the actor. Five cents a guess was charged. In the afternoon Harry Kimball was the monkey and in the evening an actor whose identity was not to be divulged unless some one guessed correctly. The more common guesses were Raymond Hitchcock and Fred Stone, both incorrect. One lady would have spent five cents to guess John Drew if the impersonator had a larger nose. Miss Pasquet's fortune-telling parrot, though a money-getter, was not the attraction that Miss Pasquet passed to be. Her marvelous biting of coins to see whether they were good drew big crowds. Nannie Lewald, known in the booth as Mrs. Lealle Carter because of her brilliantly colored hair, lost her voice try-

This prize brought 25 cents a chance. Coffin, the decorator, did the decorating of the booth. The exhibit of normal work done at the Vanderbilt Clinic, the medical department of Columbia University, was in charge of a nurse from the clinic. As an exhibit of manual Christian Science the booth proved of interest to a great many.

Anne Schaefer, of the late Louis James company, and Florence Leslie, of Brown of Harvard, both St. Louis girls, were publicity agents for the "Fotograf Shop."

Rogata Vacké, in charge of the "Aubrey Sisters Beautifiers" booth, let the many men who flocked about her booth into the secrets of much feminine beauty.

Alice Knowland sold Minnows at the Fair Tuesday night at an advance of ten and fifteen cents a copy. Miss Knowland's supply, which was donated by THE MASON, was soon exhausted. The complete account of the opening of the Fair in last Tuesday's issue and the pictures, most of which had never appeared in any paper before, made excellent souvenirs of the great Fair.

The doll which was donated to the Fair by Josie Sadler, of The Jolly Bachelors, was won by Flo May, a chorus girl of the same company.

Returns are commencing to arrive at the New York offices of the Orpheum Circuit from the various theatre managers who have had charge of the contribution of Actors' Fund Fair souvenir stamps in the West, and a large sum of money will no doubt be contributed through this source. Martin Beck ordered one million of these

William Winter Jefferson, James E. Dodson, Adeline Genes, Estelle Liebling, Madame Tetrassini, Mrs. B. P. Cheney (Julia Arthur), Frank Loses, Antoinette Walker, Mrs. Walter Herring.

Donald Brian and Eleanore Pendleton danced the "Merry Widow" waltz. When they had finished the comedians went through the crowd and collected \$50.

On Thursday night the orchestra was brought down from the galleries to the electric fountain, and Andrew Mack, John Barrymore, Douglas Fairbanks, Raymond Hitchcock, and Donald Brian held a barn dance on the main floor, in which many of the leading actors in the city took part.

Dave Montgomery and Fred Stone drew an attendance of nearly 2,000 at their miniature theatre on the main floor Wednesday night, where the funniest prizefight that ever took place was the attraction every half hour. In fact, they had fine audiences all week and provided enough fun to stock half a dozen "shows."

Elizabeth Tyree (Mrs. James Metcalfe) had a pile of paper badges on sale at her booth. One of them bore the legend, "Run away, little girl, I have been touched." Other less popular ones are inscribed with the appealing words, "I am waiting to be touched."

Joseph Holland was an interesting visitor Wednesday. Burr McIntosh, W. L. Abingdon and others took him about. Mrs. Sol Smith was a popular figure moving about from booth to booth distributing smiles and good cheer.

Wednesday night was society night and Southern night. Mrs. James Speyer's flower booth was the center of attraction after 9 o'clock, when Mrs. Speyer appeared with Mrs. George Gould, Vivien Gould, Mrs. Elbert H. Gary, Mrs. John R. Drexel and Mrs. Nicholas Murray Butler. Vivien Gould acted as a flower girl, with a wicker basket suspended from her shoulder by a broad crimson ribbon, and sold single blossoms as high as \$5 apiece. Kingdon Gould was a purchaser at most of the booths during the evening.

At the theatre in the basement the Players had charge of the performance Wednesday evening, and for the first time in the history of the club members of the organization gave a dramatic performance outside of their own clubhouse. Their particular offering was the Senate scene from Shakespeare's Julius Caesar, and the Players who took part were Howard Kyle, Norman Hackett, Volney Streamer, Howard Gould, Samuel M. Forrest, Daniel Pennell, William B. Rosell, J. C. King, Lucius Henderson, Milton Nobles, Edward Morrissey, and H. B. Hodges. A one-act sketch, The Combination, and several individual turns were also presented.

The Elks of New York and Brooklyn visited the Fair in a body with a band on Wednesday evening.

Mrs. Gould Wednesday evening made purchases amounting to over \$1,000. She bought an old silver tea set that belonged to Governor Thibodaux, first Governor of Louisiana, and paid \$50 for a hand-painted doll made by Jessie Bonastelle, the actress.

A player whose every movement was greeted with applause and laughter was Donald Brian, the originator of the Merry Widow waltz. This enterprising young man, assisted by a group of loud-lunged matinee idols of the younger generation, including Edingham Pinto, Ernest Lambart, and William Elliott, raffled off a dance with Brian at 10 cents a chance. The headquarters of Brian and his following was the Country Store.

The largest single contribution to the Fair was made Tuesday afternoon by Mrs. Lydia Dexter Dinkins, chairman of the Burlesque booth, who presented Mrs. Ida C. Nahn, the directress, with \$1,500 out of her own purse.

Marie Dressler sent in a doll dressed in a silk nightgown and sleeping quietly in a tiny bed. "You asked me," she wrote on the placard attached to the doll, "for a doll dressed in my favorite costume. Behold."

Among the society debutantes who assisted Mrs. S. Stanwood Menke at the Floral booth on Tuesday were Helma Wasserman, Mollie Bangs, Sue Dresser, Elsie Holmes, Margaret E. Smith, Kathrin S. Williams, Emilie Gilbert, and Alice Richard.

Pauline Chase arrived Tuesday afternoon on the Kaiser Wilhelm der Grosse, to sell photographs of ex-President Roosevelt and European notables at the Fair for only three hours. She was so long delayed in getting her photographs through the Custom House that she was unable to come to the Fair until 9 o'clock at night. She remained on the auction block in front of the electric fountain for over three hours, and when the Fair was closed for the night rushed immediately to the Waldorf, where she held an all-night reception to her friends. She left Wednesday morning for England on the Mauretania at 9 o'clock.

John Bunney, manager of the theatre, revived an old English custom of having a parade of all the actors in costume about the garden every afternoon and evening before the performance. They were led by the town crier and a band of sixteen pieces.

John Drew came down from Bridgeport, and was soon at the Century Club's booth selling books. They voted him a successful salesman.

Of the score of young girls who worked as hard as the most ardent actress or chorus girl to acquire funds none were more actively employed than Vivian Gould and her companion, Angelica S. Brown. Mrs. Gould, who was escorted about the Fair by Daniel Frohman, president of the Fund, watched her daughter continually and

smiled encouragement to her. Mrs. Gould herself evidently enjoyed every minute of her visit.

Anna Held and her daughter Liane went the round of the booths on Wednesday and spent \$500 before they left. Incidentally Miss Held was compelled to sing "I Can't Make My Eyes Behave" at the Country Store, and soon had a flock of matinee girls ten deep around her.

The Contessa Clementina Bartolucci, an Italian blond beauty, backed up by two side show shouters in evening clothes, sold tickets for the Montgomery and Stone prize-fights on Wednesday. When Donald Brian, by singing The Merry Widow waltz song, drew the crowd to the southeast corner of the big armory, the side show management were panic-stricken until Fred Stone got out his lariat. He did his turn in front of the entrance, and it proved the stronger attraction.

Ray Beveridge (Countess von Wrede) presided over the photograph booth filled with pictures that Pauline Chase, the "Pink Panama Girl," brought from England. The prices she got for autographed pictures of noted persons ran from \$50 to \$100 each. Dolls dressed as well-known English actors

their favorite roles. Each portation bears the actress' own signature.

Mary Ryan was assisted at her soda fountain by Josephine Cohan. The first glass of soda that was sold over Miss Ryan's counter was taken by President Taft.

Little Ina Nickel, a dramatic pupil at the Dramatic and Literary booth, threw a rose at the feet of President Taft on Monday, but she missed fire and the American Beauty fell into the President's silk tile. He picked it from the hat, put it in his pocket and threw a kiss to little Ina.

Mrs. Julia Ward Howe's autographed photograph attracted much attention. Mrs. Howe will be ninety-two years of age on the 24th of this month.

Mary Ryan, who organized The Fortune Hunter booth, proved a wonderful solicitor. She secured the donation of more than \$2,000 worth of candy, gum, soda, syrups and fruit for her soda fountain.

In the Art Department Malcom Strauss donated 200 steel engraving prints from his original picture of Lotta Faust, which was on exhibition in the Art Room.

An interesting feature of the Fair was the gold nugget booth, in charge of the Na-



MRS. SOL SMITH.

Who on Wednesday celebrated the forty-fifth anniversary of her appearance on the stage at the Fair. Mrs. Smith celebrated her eightieth birthday on March 19, 1910.

the Actors' Fund Fair. The three sides and the ceiling, as well as the front of the booth, were decorated with the moss. A placard was conspicuously displayed stating that the moss was furnished by the Savannah Chamber of Commerce and that it was secured from the famous Bonaventure.

An attractive life size painting of Lucille La Verne, chairman of the Actors' Society Bargain Counter, attracted much attention at the entrance of the Café Chantant. It was the work of Nellie Mathes Horn.

Mr. and Mrs. A. J. Drexel, Jr. (nee Gould) and Mrs. Cornelius Vanderbilt were present Tuesday night.

Mary Ryan tried to sell George P. Ham-mis a book of The Fortune Hunter, by Win-chell Smith and Louis Joseph Vance. Ham-mis balked. "If you had brought me Win-chell's manuscript in the first place I might have considered it," he said.

The Players' Club booth had as its center of attraction a bust of President Taft, by Robert I. Altken, which was raffled at 25 cents a chance. The plaster replica was on exhibition, but the original is of solid bronze. At the back of the bust Francis Wilson entertained.

Autograph fends found much to interest them at the Century booth, which was presided over by Grace Gaylor Clark. There was a variorum edition of Shakespeare, edited by Horace Howard Furness, with the autographs of all of the players of the New Theatre. The booth had more than 150 volumes autographed by the authors. A picture of the White House, autographed by the President during his visit to the Fair, was sold for \$10.

Blanche Bates was the guest of honor at the Players' Club booth Friday afternoon and was assisted in receiving by Donald Brian, H. B. Warner and Cyril Scott.

Doris Hardy, at the Huyler Candy booth, had boxes of candy autographed by Donald Brian, Adrienne Augarde, Valiska Suratt, Wilton Lackaye, Robert T. Haines, Charlotte Walker, Jack Gardner, Elsie Ferguson, Florence Reed, and Janet Beecher.

Mrs. A. M. Palmer sold chanteuse veils as a by-product of her booth.

Douglas J. Wood came over from Baltimore to assist at the McDowell and Players' Club booths.

Fannie Ward wore a chanteuse hat at the racing booth, and so did Lucille La Verne at the Bargain Counter. Miss La Verne's hat was a creation in brown feathers, and the big red-wattled chanteuse held a rose in his beak.

The Players' Club received an interesting and valuable gift on Tuesday from Archie Lloyd, of the Metropolitan Opera House. It is the iron box which contained historic documents and valuables placed under the cornerstone of Booth's Theatre in 1885. It was recovered by Mr. Boyd when the theatre was torn down in 1884.

Jane Laurel motored in from Bridgeport to bring an autographed photo of Cecilia Loftus. She came with Mrs. Arnold Daly in the Daily "sixty."

A happy incident occurred at the McDowell booth. As a test of the expertise of Miss Springer, one of the blind stenographers, David Blapham sang for her

(Continued on page 12.)



MR. FYFFE'S GOLDEN SILK KITE.

Above is a picture of Charles J. Fyffe, librarian of the Edwin Forrest Home, and the golden silk kite made by him to be raffled for at the Actors' Fund Fair. The kite is ornamented with colored view of the Actors' Fund Home, Staten Island, and a photograph of its president, Daniel Froh-

man, decorated with jewels, butterflies and strings of tiny bells and water-color sketches. It was sent to the Fair with eighty-one of the one hundred chances already sold, with a check for the amount, \$40.50, leaving only nineteen chances to be disposed of.

and actresses, also brought by Miss Chase, were sold at top prices.

Mrs. B. P. Cheney, the Julia Arthur of other days, was a liberal patron of the Fair during the week. She also donated a solid silver tea set.

Mrs. George Gould sent to the Doll booth a doll to represent her daughter Marjorie in her wedding dress.

Lillian Russell sent in a doll, an exact likeness of herself in Wildfire. Among others who came in with dolls and presented them to Mrs. Claude Hagen, chairman of the booth, were Nance O'Neil, Doris Kean, the Henley Sisters, and "Juliet."

Prominent among the grocery clerks at the Country Grocery Store were Robert Dempster, William Elliott, Marion Stanley, Annie Meyers, Charlotte Tittell, and Jane Busby.

Madame Tetrassini, in Lakme costume, a rare miniature, was on exhibition at the Tea Garden.

One of the most valuable mementoes on sale was an album containing exquisite photographs of twenty-five of the leading actresses, with hand limned excerpts from

tional California Society. In this booth nothing was displayed but gold. Nearly all the articles were made, manufactured or sent direct from California.

The Actors' Society had charge of the bowling alley and billiard room, and a number of matches were arranged between experts, both professional and amateur. These matches were played off in the afternoons and evenings throughout the week.

Over \$150,000 in goods was donated to the Fair, according to the announcement made by Charles Burnham, general manager. Contributions flowed in from every section of the country and even Europe, and included everything from automobiles to cigarettes.

Two hundred pounds of moss from historic Bonaventure Cemetery in Savannah was furnished by the Chamber of Commerce to decorate the Southern booth at the Fund Fair. The moss was delivered to and forwarded by the Ocean Steamship Company, the company handling the shipment to New York without charge. The request for the decoration was made to the Savannah Chamber of Commerce through David Robinson, chairman of the Southern booth of

THE PLAYS OF THE WEEK

Lyric—Jim the Penman.

A play in four acts, by Sir Charles L. Young, Bart. May 10. (Produced by Wm. A. Brady, Ltd.)

James Ralston Wilton Lackaye
Louis Percival Arthur Forrest
Baron Hartfield Theodore Roberts
Captain Redwood John Mason
Lord Dreilincourt Thurlow Bergen
George Ralston Ernest Glendinning
Mr. Chapstone, Q. C. James Kearney
Mr. Netherby, M. P. Frederick Paulding
Mr. Pettyside Louis F. Massen
Mrs. Ralston Florence Roberts
Agnes Ralston Marguerite Clark
Lady Duncombe Jeffreys Lewis
Mrs. Chapstone Grace Reals

This excellent play, which had its American premiere at the Madison Square Theatre Nov. 1, 1886, under the management of A. M. Palmer, had a worthy revival on Tuesday evening last with one of the best casts that could have been selected. The first performance was attended by a large audience and the play exerted its spell with the same unerring surety as on most occasions when it isn't poorly acted. Each local favorite as he stepped upon the stage was greeted with a salvo of applause. John Mason and Theodore Roberts especially were enthusiastically welcomed, as were Wilton Lackaye, Florence Roberts, and Jeffreys Lewis. At the end of the second act Mr. Brady stepped into the group of bowing players and returned his thanks to the audience and the actors, expressing the pleasure it had afforded him to rehearse the latter in the drama.

In such a cast it is difficult to single out any player who deserves more praise than his fellow. Each within his sphere is entitled to commendation for his artistic and conscientious work. Mr. Mason's Captain Redwood was drawn in characteristic outlines, making a vigorous portraiture in strong lights and shades. Theodore Roberts played the rascally confederate of the forger with remarkable finesse on broad and unique lines. It was one of the happiest characterizations of the season. The part of the penman is foreign to the methods with which Mr. Lackaye is most closely identified, but he pictured the mental anguish of the harassed criminal with great delicacy for an actor of such robust style, and acquitted himself commendably of the test to which his versatility was put. Florence Roberts rose to the occasion of the big scenes in which as Mrs. Ralston she detects the identity of the forger who caused her separation from Percival, and was most admirable in the dramatic episode in which she confronts Ralston with the proofs of his perjury, which forms the climax of the third act.

A most excellent part of the performance was the fine interpretation of Percival by Arthur Forrest throughout the play. He marked the refinement and seriousness of the character with distinguished tact and restrained intensity. Marguerite Clark was charming in the ingenue role, and Thurlow Bergen was impressive as Lord Dreilincourt. Ernest Glendinning played the small part of George Ralston with great spirit, and Jeffreys Lewis was good, as always, as Lady Duncombe. In the remaining parts Louis Massen, Frederick Paulding, Grace Reals, and James Kearney were highly satisfactory.

Although this is one of the best plays of the romantic days of the stage, Jim the Penman serves to emphasize the contrast between the old and the new schools of playwriting. A good deal of commonly essential truth has to be taken for granted, but lapses of probability are offset by an admirable artistry, a sure sense of theatrical effects, a rapid development of motives and situations and a masterly treatment of the elements of suspense. It appeals to a less sophisticated intelligence than the plays of to-day, with their inexorable logic and cold analysis of human actions, but it provides thrilling entertainment to the great miscellaneous public which demands to be amused at all costs.

It had its first production on any stage at the Haymarket, London, April 3, 1886, and was announced as "a romance of modern society." Maurice Barrymore played Percival and Beerbohm Tree was Captain Redwood. It ran an entire season at the Madison Square in this city, with W. J. Le Moine as Baron Hartfield, Louis Massen (playing Dr. Pettyside in the present revival) appearing as Lord Dreilincourt, Frederic Robinson playing Jim the Penman, and Marie Brough as Agnes. E. M. Holland became distinguished for his playing of the detective, and Agnes Booth is still remembered for her artistic characterization of Mrs. Ralston.

Garrick—Her Husband's Wife.

Comedy in three acts, by A. E. Thomas. May 9. (Klaw and Erlanger, managers.)

Stuart Randolph Robert Warwick
Richard Belden Orme Caldera
Frederic Belden Laura Hope Crews
Emily Ladew Grace Elliston
Baroness von Harken Mabel Best
Nora Elinor McEwen
John Belden Henry Miller

Mr. Thomas is a monumental contradiction of the popular adage that critics are persons who have failed in literature, for which libel the late Lord Beaconsfield was primarily responsible. For Mr. Thomas is the dramatic critic of the New York Sun, and Her Husband's Wife is decidedly credit-

able to his ability as a farceur and a writer of lines which are brilliant without pretending to be flights of winged epigrams. Epigrams, as a matter of fact, are seldom spoken except by impossible people on the stage, and Mr. Thomas apparently is too sane to depart too widely from the lines laid down for the diction of ordinary mortals.

The piece is something better than a superficial structure of situations. It proceeds from a premise of quite normal conditions in a lady who, though happily married, fancies that she is doomed to die young and decides to pick out her husband's second wife from among the most eligible of her intimate friends. It is perfectly normal in the average woman that she should under these circumstances pick out the most plain-featured spinster in her circle and leave the more seductively endowed to find husbands for themselves. The humor is in the resentment aroused in the object of her choice, that she should be put in the category of passed females. Her vanity is plucked and she revenges herself by resorting to all the arts of the toilet to transform a drab cocoon into a brilliant butterfly, who practices the arts of coquetry to such good purpose that the wife is consumed with jealousy and is only too happy to throw physics to the dogs and reconcile herself to life when her selection resumes a broken engagement to the wife's brother.

But for one thing Mr. Thomas would have written a comedy of the highest order. When the curtain falls on the first act the thread of suspended interest is abruptly cut, and we foresee with unerring certainty just how everything is coming out in the end.

That notwithstanding he is able, by the pure imaginative quality of his pen, to create the equivocal essential to two lively after acts is a high tribute to his ability. For the piece is entertaining from beginning to end.

Happy author, though, to have the advantage of an actor like Henry Miller to put the bloom of life on his work—to give it color, light, shade, breadth and effect! In the role of the wife's benevolent Uncle John, who acts as a sort of kindly Providence, and watches the development of the intrigue with an amused seriousness and in the capacity of a comic conspirator holds the threads of the plot always well in hand. Miller displayed an ability that made him very charming and gave him a prominence which was wholly normal and was the more interesting because he delicately refrained from exploiting his advantage to the detriment of the admirable harmony of the whole. Together with Miss Crews, he gave a remarkably clever light comedy performance of a well devised character.

As for Miss Crews, who plays the wife, her work proved of absorbing interest throughout. She gave a tip-top character study, full of details, rounded into an artistic and unswervingly consistent portrait of a type of woman that is no more improbable than the Mollusc of Hubert Henry Davis' recently produced comedy. She played with marked ability, with a fine sense of values and an admirable vein of refined comedy.

In the more aggressive part of the spinster, Emily Ladew, Grace Elliston scored a flattering success. She denoted the extreme plainness of the part in the first act with an audacious disregard of consequences, compensating herself in full when in the second and third acts she is permitted to work her transformation with all the embellishments of a rich wardrobe and the seductive touches of a talented hair-dresser.

Robert Warwick played the husband excellently, and Orme Caldera was good as the wife's brother in love with Emily. The comedy is clean, bright and bracing and deserves to succeed.

Irving Place—Amerika-Seppi.

(Der Amerika-Seppi). Bavarian folk-play, with songs and dance, in three acts, by Richard Mans.

Amerika-Seppi, produced at the Irving Place Theatre by the Bavarian players last Wednesday night, is screamingly funny. Roars of laughter followed the progress of the farce. Those who can should go to see it. It will be repeated twice before the close of the season, on May 23. While the dialect may bother the auditor, yet the players by their pantomime make the action perfectly clear. Amerika-Seppi as a laugh-producer beats Charley's Aunt. The situations are good. The humor is robust and racy of the soil, but its good-nature and the character of the acting remove all danger of offense.

Twenty years before the opening of the play Farmer Batzenhofer, father of Toni, and Farmer Bergmoser, father of Afra, agree that when their children grow up they shall be married. The boy and girl have reached maturity and Bergmoser and his daughter arrange a visit at the Batzenhofer farm. Batzenhofer, who is near bankruptcy, is afraid that if his friend hears of his financial condition he will decline to allow the marriage. Amerika-Seppi, his boon companion, a rogue and vagabond, arranges a plan by which the supposedly wealthy Bergmoser is to be hoodwinked. Cattle are borrowed from a neighbor and put in the empty stalls. Loads of manure are hauled into the barnyard. The house is cleaned and furnished. And now the

question arises, what is to be done with Barbara, the farmer's sister and housekeeper, a pious old maid, who would be sure to tell her brother's friend the true state of affairs? Ever-ready Seppi by a ruse induces her to journey to a distant city to consult one Father Quasimodo, a priest noted for his excellent advice. Quasimodo, of course, never existed. Barbara, gone, Seppi disguises himself as a woman and when the Bergmosers come is presented to them as Barbara, Batzenhofer's sister. To keep up the pretense Seppi lies like a trooper. To make matters worse for him, Bergmoser makes violent love and finally proposes marriage. Barbara's return clears up the situation. It turns out that Bergmoser, too, has no money and has looked to a marriage into Batzenhofer's family to rehabilitate himself. Both fathers consent to the betrothal of their children and the curtain falls on a scene of general happiness.

The company entered heartily into the spirit of the piece and acted with a verve that carried the audience along resistlessly. Hans Schenk as Seppi could not have been better. The scenes between him and Max Schultes, the Bergmoser, were side-splitting. Toni Lang as Afra did an awkward country girl to the life.

Irving Place—Almenrauch und Edelweis.

Bavarian folk-play with songs and dance, in five acts, by Hans Neuert. Produced May 9.

The Bavarian folk-players, under the management of Franz Gritl, are pleasing large audiences at the Irving Place Theatre. Every other night sees a change of play. Last Monday night Almenrauch und Edelweis was the bill.

Evi, a servant in the employ of a wealthy farmer, is courted by the farmer's son, Menti, who has proved a great disappointment to his parents. Bitter enmity exists between Menti and huntsman Gaberl, also in love with Evi. Menti tells his father of his intention to marry Evi and is disowned. The father also falsely accuses Evi of being bad. The interview is still in progress when a police officer arrives with an order of arrest for Menti, whom Gaberl accuses of stabbing him. As a matter of fact the assault has been committed by a poacher, Quasi. Gaberl's perjured testimony sends his rival to jail. Evi, convinced of her lover's innocence, does everything in her power to clear him. Quasi, shot by Gaberl, before he dies confesses his guilt of the crime for which Menti is undergoing imprisonment. Menti is freed and his father consents to his marriage with Evi.

This slight plot seemed all the thinner for being spread out over five acts. The company was entirely adequate to the simple material with which it had to work. Luise Gritl as Evi, and Sepp Kost as Reinthaler, a painter, who is everybody's friend, gave particularly good performances. The musical programme was an attractive part of the entertainment.

At the Fair.

In order to preserve the record of all plays presented in the course of the season, THE MIRROR below prints the titles and casts of the various playlets offered each day at the Actors' Fund Fair during the past week, beginning with

Tuesday.

REPENTANCE, a wordless poem in one act (three scenes), by W. H. D. Enny; music by Edward Jones.

Pierrot Pierre W. H. D. Enny
Pierrot Filz Lottie Alfie
Gros Pierrot Harry C. Bradley
Maman Pierrot Delaire Doyle

THE STYX CLUB, a burlesque in one act, by Alice E. Ives.

Lady Isabel Hattie Weller
Helena Ritchie Ann Warrington
Hedda Gabler Laura Alberts
Cleopatra Mary Hampton
Salome Hilda England
Patricia O'Brien Lavina Shannon
Peter Pan Clara Thropp
Glad Laura Burt
Anna, Queen of Hespergavia.

The Lily Elowena Newcastle
Madame X Julia Ralph
Madeline Van Hagen Pauline Willard
Adeline Van Hagen Frances Brooke
Galatea Mary Bertrand
Mercury Little Julia

THE ACTRESS, a dramatic monologue, by Laurence Sterne. Madame Pilar-Morin. In this scene Madame Pilar-Morin, by her pantomime, conveys to her audience seven characters—The Dresser, Marie; the Dog, Charlie; the Reporter, the Call Boy, the Manager, the Child, Nanette; the Nurse.

EXPLORATION OF MR. SMITH'S THEORY, a skit, by Amelia Wood Holbrook, under the direction of Craig Miner.

Mr. Smith Craig Miner
Mrs. Leopold Shorn Engle Sumner
Mrs. Flood Susanne Leigh
Maggie Moran Edith Hamilton
Kathina Ida Mullie
Caroline Susanne Willis
Mary Ann Doolley Lizzie Rochelle
Mathilda Anderson Mrs. Harry Leighton
Mary Brook Lottie Alter
Annie Baker Julia Stewart Mackey
Automatist Louella Lebeck Harriet Davis
Malvina Stubbs Clara Thropp
Opheila Avondoff Belle Gold

Wednesday.

A Comedy drama in one act, by Anthony Hope. (Under the auspices of the Green-room Club.)

The Professor Bruce McRae
The Lady Selma Johnson

THE COMBINATION, a one-act comedy-drama, by Ross Burton. (Under the auspices of the Players Club.)

Tom Carter Robert Stowe Gill
Janitor Frances Stevens
The Author The Author

JULIUS CAESAR, Act III. Edwin Booth's version.

Julius Caesar Howard Kyle
Marcus Antonius Norman Hackett
Popilius Lena Volney Streamer
Marcus Brutus Howard Gould
Caius Brutus Samuel M. Forrest
Cassius Daniel Pennell
Trebonius William B. Russell
Decius Brutus J. C. King
Metellus Cimber Lucia Henderson
Cinna Milton Nobles
Servilius Edward Morrissey
A Soothsayer H. B. Hodges

Thursday.

THE LOTTERY MAN, Act I, by Rida Johnson Young. Performed by the stage hands of the Bijou Theatre.

Mrs. Wright Steve Daunt
"Foxy" Peyton Pete Woods
Jack Wright Paul Tumm
Stevens Joe Pennington
Helen Heyer Joe Hickey
Mrs. Peyton Ed Harper
Lizzie Roberts Louis Dubocq

RASPBERRY SHRUB—SEC, a character sketch by Frank Drake.

Hannah Dewley Ins Hammer
Sarah Jane Dewley L. C. Hale
Jenny, their niece Louise Drew
Bob Taylor Robert Dempster

THE REAL THING, a domestic episode in one act, by John Kendrick Bangs. Staged by Ira Hards.

Michael Maginnis John Daly Murphy
Mrs. Thaddeus Perkins Louise Galloway
Mrs. Delancy Pell Sara Perry
Mrs. Browning Leslie Bingham
Mrs. Hawkins Laura Burt
Mrs. Bridget O'Hara Ina Hammer
Bill Henry Carlin

WRITE ROSES, an episode in one act, by Lottie Blair Parker. (Produced eighteen years ago by Daniel Frohman at the Lyceum Theatre, with Georgia Cayvan, Effie Shannon, and Mrs. Whiffen). Staged by Edgar McGregor.

Wilson Mrs. Thomas Whiffen
Rosemund Margaret McKinney
Ethelyn Consuela Bailey

EGYPT, a play in one act, by Grace Livingston Furness. Staged by Ira Hards. First time on any stage.

Mrs. Holt Sara Perry
Mr. Holt William Norton
Voice—Montgomery Summerhayes
Nana E. H. Kelley
Nana Louise Collins

THE REAL THING, a domestic episode in one act, by John Kendrick Bangs. Staged by Ira Hards.

Michael Maginnis John Daly Murphy
Mrs. Thaddeus Perkins Louise Galloway
Mrs. Delancy Pell Sara Perry
Mrs. Browning Leslie Bingham
Mrs. Hawkins Laura Burt
Mrs. Bridget O'Hara Ina Hammer
Bill Henry Carlin

Friday.

LE MAIN, mime-drama in one act, with music, by Henry Bereny.

Vivette, actress Camilla Dalberg
The Baron Wallace Widcombe
The Burglar Duane Wager

THE OLD, OLD STORY, by Francis Wilson.

John Milbank William Harrigan
Alice Felice Morris
Mr. Hamilton Russell Bassett

THE STRONGER, by August Strindberg.

Madame X, an actress Margaret Wycheley
Madame Y Gladys Varese

THE OLD FLUTE PLAYER, by Charles T. Dazey.

Mrs. Vanderlin Kate Griffiths
John Harry D. Taylor
Herr Kreuzer Carl Sauermann
Anna Grace Avery

A CALL FOR HELP, by Edgar Allan Woolf. Played by Minnie Dupree, supported by Richard Pitman and Albert Parker.

ASHES OF ROSES, by Alice Leal Pollock.

An Actress Carlotta Nilsson
A Sister Catherine Proctor
A Wife Alice Leal Pollock

A GAME OF CARDS.

Chevalier de Rochefort Etienne Girardot
Monsieur Meurier, his old friend Sol Aiken
Rosa, his daughter Alice Marshall
Anatole, Chevalier's son Harry Martin
Sidney Drew in The Man With the Past
Horace Drummond Sidney Drew
Blanche, his wife Mabel Mortimer
Joe Drummond, his brother F. H. Drew
Margerie Clinton, engaged to Joe Mary Clayton
Lidia B. Cook Mary Marsh
Mr. Freesty Charles Hugston
Charles Reynolds A. Putnam
Thomas Irving Vincent

(Continued on page 27.)

THE THEATRICAL SITUATION

An Alliance of Producing Managers—A Request from the Theatre Owners' Association for a Conference with the Older Organization of Producers, Many of Whose Members Resign at a Subsequent Meeting—Affairs in the South and West.

Surprises continue in the field of the theatre. An important alliance was formed last week by prominent producing managers, including Charles Frohman, David Belasco, Henry W. Savage, Henry B. Harris, Joseph Brooks, Cohan and Harris, Klaw and Erlanger, Florenz Ziegfeld, Augustus Pitou, Charles B. Dillingham, Joseph M. Gaites, Wagenhals and Kemper, Frederic Thompson, Al. H. Woods, Joseph Weber, Henry Miller, Daniel Frohman, William Harris and others. "These managers," says a member of the alliance, "who own and control two hundred of the leading traveling combinations in this country, to say nothing of their individual ownership of theatres or leases of theatres in the big cities, have placed the booking of their various combinations and interests exclusively in the hands of Klaw and Erlanger, with instructions to play only in such territory and in such theatres as will give the producing managers the support to which they are entitled for the vast outlay involved in making their productions." All time for these various attractions can only be secured through the offices of Klaw and Erlanger, who make the following statement:

During the past week much has been printed in the newspapers about various circuits of one-night stands, and circular letters have been sent out notifying the above producing managers where they must apply for their attractions. This means going back to the old theatrical conditions which existed twenty-five years ago, when producing managers who wanted to book attractions had to wander from place to place to get their dates, requiring sometimes from four to six months to make up a route. The theatrical business has outgrown these primitive methods, as real capital is engaged in the theatrical profession now.

The significance of this combination can best be told by the statement that heretofore all alliances that have been formed in the theatrical business have been made by owners or lessees of theatres; but this combination is of world-wide interest, as it supplies the stars, plays and productions to the various theatres throughout the country.

Request for a Conference Granted.

The National Association of Theatrical Producing Managers held a regular meeting last Thursday and considered a request from John Cort, as president of the newly formed National Theatre Owners' Association, asking that his organization be permitted to make a statement before the producing managers. By a vote his request was granted, and within two weeks a special meeting will be held for that purpose. This association of producing managers is distinct from the managers' alliance, and has been in existence for several years.

The possibility of a great number of the producing managers' plays not being seen next season in the theatres under the control of the National Theatre Owners' Association brought about the request of Mr. Cort. These theatres are in various circuits which were lately merged under the control of the National Theatre Owners' Association.

Mr. Cort said in an interview: "The financial and business interests involved are so great and the outcome so important to the public that I felt it necessary to put the matter clearly up to the producers in an official way, and the quicker it is considered the better for all concerned. The National Theatre Owners' Association represents twelve hundred theatres."

Henry B. Harris, president of the National Association of Theatrical Producing Managers, presided at the directors' meeting. Other directors present were William A. Brady, Joseph Brooks, and Samuel A. Scribner. Those who attended the meeting are reticent, but one of the directors, who did not want his name used, said:

I voted for the conference, and when the general meeting of producers and owners is held I want to see every man come out and give his views on the situation. Upon the question or merit of the controversy existing between certain members of the two associations I have nothing to say, nor is that a matter to be considered; it is simply a business proposition that confronts the entire theatrical interests of the country and the public as well.

Personal or selfish interests of a few men should not be permitted to jeopardize the financial investments of the many by any

discrimination to the general injury of all, nor to prevent the public from seeing such plays as it may desire.

A Sensational Development.

At a special meeting of the Board of Directors of the National Theatrical Producing Managers' Association last Saturday Henry B. Harris, president of the association, tendered his resignation in the following letter:

Gentlemen: Early in the career of this association it was resolved that none of the deliberations and resolutions discussed and passed by this board or association were to be given out to the press or public unless so specially ordered by the board, and then only through our secretary or president.

This distinct understanding was deliberately and grossly violated by a member, who gave out the happenings of last Thursday's meeting, which were not only incorrectly quoted, but were utilized for the benefit of some one not a member of this organization.

I do not care to hold office or membership in an association that has members who have so little regard for their pledges, so I now tender my resignation as president and member, to take effect immediately.

Joseph Brooks, secretary of the association, then announced that for like reasons the following members had also resigned: George M. Cohan, A. L. Erlanger, James Forbes, Joseph M. Gaites, Sam Harris, William Harris, Marc Klaw, Frank McKee, Frederic Thompson, A. W. Dingwall, and Mr. Brooks himself.

The National Theatrical Producing Managers' Association was formed three years ago for the purpose of mutual protection principally against the abuses and dishonest methods of managers of theatres in one-night stands. These abuses had become of such a gross and flagrant nature that at every meeting of the Board of Directors hours were taken up in listening to the complaints of touring managers and agents against the unbusinesslike and dishonest practices of managers in certain one-night stands.

A Movement for a Receivership.

An order was issued by Justice Whitney in the Supreme Court last Wednesday at the instance of Messrs. Klaw and Erlanger requiring Albert Weis to show cause why a receiver should not be appointed for the theatres in the Southwest in which they were jointly interested. Mr. Weis is treasurer of the recently formed National Theatre Owners' Association, which has declared for the so-called "open door."

Klaw and Erlanger and Mr. Weis jointly operated leading theatres in the Southwest, including such places as San Antonio, Houston, Galveston, Fort Worth, Dallas, Beaumont, Memphis, and Savannah. In applying for a receiver Klaw and Erlanger alleged that Mr. Weis had violated his agreement with them and that last June they paid to him a large sum of money for an interest in the Texas circuit and they were to be given the exclusive booking of these theatres.

John Cort, of the newly formed National Theatre Owners' Association, after the foregoing statement had been issued, made an announcement. Weis is treasurer of the owners' association, and it is on this account, says Cort, that Klaw and Erlanger have brought suit. Cort says that they hold a 25 per cent. interest in the Weis theatres in Dallas, Fort Worth, Galveston, and Houston, but have no claim on the other houses in the circuit.

Southern Managers Meet.

A dispatch from Atlanta, Ga., on May 12 said:

The Southern theatre managers met here to-day in all-day session for the purpose of discussing the theatrical situation. The meeting was called immediately after the announcement of Klaw and Erlanger that they would build theatres in the South to run in opposition to the "open door" houses. Behind closed doors the following members met: Nick Smith, of Pensacola; J. D. Burbridge, of Jacksonville; Henry Mayer, of Vicksburg, Miss.; Mark Bixler, of Hattiesburg, Miss.; P. R. Albert, of Chattanooga; Charles Scott, of Lexington, Ky.; Fritz Staub, of Knoxville, Tenn.; S. A. Schloss, of Charlotte, N. C.; F. H. Springer, of Columbus, Ga.; W. A. Sheets, of Nashville, Tenn.; Jake Wells, E. M. Horine, and

Henry De Giv. Jake Wells, of the Wells Circuit, represents Albert Weis, who has theatres in Charleston and Savannah and in Texas.

A Possibility in the West?

The Seattle Times of May 5 had an article headed "Syndicate to Get Majestic Theatre," and claimed that "advices from New York indicate that Klaw and Erlanger will play through the Northwest in Sullivan and Considine houses." The Times gave the future arrangement of theatres in Seattle as follows: Majestic, Klaw and Erlanger; New Orpheum, Orpheum Vaudeville; Orpheum, Sullivan and Considine; Moore and Alhambra theatres, Shubert; Grand, William Morris; Seattle Theatre, Baker and Helig stock.

A Missoula representative at Klaw and Erlanger's office in this city, inquiring about this statement, was informed by Mr. Murray that the use of Sullivan and Considine theatres had been offered to Klaw and Erlanger, but that they had made no decision in the matter. "It is the plan of Klaw and Erlanger," said Mr. Murray, "to build up a new circuit in the West and Northwest."

Other Events That Bear on the Situation

The latest organization to affiliate itself with the National Theatre Owners' Association, of which John Cort is president, is the Eastern Theatre Managers' Association, which was organized in Philadelphia last week. The association is made up of managers representing sixty theatres in towns and cities of New Jersey, southern Pennsylvania and eastern New York. They declared for the open door policy as adopted by Mr. Cort's organization, and will become members of that body. As is the case in other circuits of the West and South, they will book their plays through the National Theatre Owners' Association. Among the towns included in this new body are Atlantic City, N. J.; Allentown, York, Lancaster, Johnstown, Conneville, Chester and Altoona, Pa., and Glens Falls, Cortland, and Newburgh, N. Y. Most of these towns were originally in the Julius Cahn Circuit.

It was reported yesterday that Jacob Wells cannot turn over the Leath Circuit to the open door policy. The Leath houses are located in Richmond, Norfolk, Roanoke, and Lynchburg. Mr. Neal, the late Thomas Leath's executor, wrote Klaw and Erlanger last Friday that he intends to remain loyal to them, regardless of Wells' disposition in the matter. The Richmond Leader corroborates this statement under the following heading: "Leath Theatres Not With Independents. Jake Wells Has No Power to Take Them from K. and E. Syndicate."

Another city which is out of the one-night stand combination is Nashville. William Sheats, manager of the Theatre Vendome in that city, has telegraphed Klaw and Erlanger that he remains loyal to them. Jake Tannenbaum, who controls both theatres in Mobile, also declines to participate in the new movement.

It is said that a new theatre to be controlled by Klaw and Erlanger will be opened in Atlanta by next fall. Ben A. Stevens, general representative for Klaw and Erlanger, leaves for Atlanta on Sunday to close a contract for the new playhouse. No less than six offers of a new theatre have come from responsible Atlanta business men, it is said.

In Macon the Chamber of Commerce has voted to erect a new house for Klaw and Erlanger, and their proposition, which reached Mr. Erlanger on Thursday, has been accepted. From Jacksonville James Delcher writes that he will accept bookings only from the Syndicate office.

Harry G. Sommers last Friday wrote the following letter to John Cort. It is said:

My attention has just been called to rumors in circulation that I am about, or intend to affiliate myself with your association. There is absolutely no truth in these statements. I am perfectly satisfied with my connection with Messrs. Klaw and Erlanger, and have every confidence in their ability to take care of my theatres.

Mr. Sommers controls theatres located as follows: Grand Rapids, Mich.; South Bend, Ind.; Lafayette, Ind.; Richmond, Ind.; Elkhart, Ind.; Goshen, Ind.; Marion, Ind.; Benton Harbor, Mich.; Dowagiac, Mich.; Cairo, Ill., and Connersville, Ind.

Among the new circuits which have joined the National Theatre Owners' Association in the last week are those controlled by the Northwestern Managers' Association, representing twenty-six theatres in Michigan, Minnesota, and Wisconsin, and the Olendorf and Bell Circuit in the Middle West, which comprises a string of houses in southwest Missouri and Kansas. Another circuit which is said to have joined the "open door" movement is Overholser's Oklahoma Circuit. The association now claims nearly 1,800 theatres.

CANADIAN AMUSEMENTS

ROBSON BLACK'S TIMELY GOSHP OF AFFAIRS IN THE DOMINION.

King Edward's Death Closed Theatres—A Circuit That "Swings" 350 Houses—The Ban on Questionable Plays—Summer Plans—The Actors' Fund Benefit—A Stringent Law.

(Special Correspondence of The Mirror.)

TORONTO, May 16.—The death of King Edward caused a rather chaotic condition in theatrical circles here. Forbes-Robertson summarily canceled his two Saturday performances of *The Passing of the Third Floor Back*, and instead of waiting until Sunday to leave for New York, bound for England, set out on his journey on Saturday afternoon. Every seat at the Royal Alexandra had been sold out many days previously, and disappointment was naturally keen. By the way, THE MIRROR understands that the receipts for the week for Mr. Robertson's eight performances were \$18,000, an exceptionally fine total for any Toronto theatre. The scenery and properties of the play, in accordance with the original intention to close the tour in this city, were stored in the theatre, and will be sent down to New York in September for the opening of the Fall tour. Percy Burton got back from the West on Friday with arrangements complete for thirty-five weeks of next season for Mr. Robertson, though it is expected Chicago will block any further plans by a monopoly of the star and his remarkable drama, following New York's example.

A Canadian theatrical circuit that "swings" no less than 350 houses may be rather interesting to our American brethren. The Northwestern Affiliated Theatrical Circuits, as it is called, has just finished a good season and is preparing for a live campaign next fall. There are three branches to the Northwestern—namely, the C. P. Walker Circuit, with 150 theatres in northern Minnesota, northern North Dakota, and western Canada; the H. L. Walker Circuit has 100 theatres in central and northern South Dakota, central Minnesota, and southern North Dakota; the Maurice Jetté Circuit has 100 theatres in southern South Dakota, southern Minnesota, Iowa, and Nebraska. The combination is a live one and is in the hands of progressive managers.

Chauncey Olcott was the guest of the Toronto Press Club last week with Forbes-Robertson, the dinner being held at the King Edward Hotel. The event brought from Mr. Robertson an announcement that he looked forward to a presentation of *Hamlet* here next season.

By the bye, Chauncey Olcott takes up cudgels for the Irish actors on the American stage in an interview with a newspaper. "Irish people," says he, "have the ideal poetic temperament."

Three weeks ran a curious gauntlet this week at the Grand Opera House. Heralded by Miss Glyn's tangled tale so widely and so mysteriously distributed, feminine curiosity packed the house at eight performances. As a drama it hasn't a leg to stand on; as a theatrical sugar-stick it sends a woman audience away in ten different varieties of delight. The show will be sent out again next season.

When *The Girl from Rector's* was playing in Hamilton a few evenings ago the shock to the audience was so great that a considerable portion of them picked up their wraps and cleared for the street. It has not been given a chance to appear in Toronto thus far.

Humor had it that some energetic impresario down in Montreal was forming a stock company to give high-class royalty dramas through the summer. The venture fell through, however, and actors with companies here last week who were to join it went on to New York.

The Actors' Fund Fair in New York attracted quite a party of professional players resident in this city, who could not resist attending such a notable gathering.

It is quite likely that on the day of King Edward's funeral all Canadian theatres will close. This seems to be the popular sentiment in this center at least.

In well-informed circles the belief that the series of annual amateur musical and dramatic competitions instituted by Earl Grey, the Governor-General, will not be continued steadily gains support. This is the last year of his Excellency's term of office in Canada, and there seems no public personage upon whom to place the robe of art patron. The successor of Earl Grey in his official position is not yet known.

The local committee of theatre managers, which organized the Actors' Fund benefit, have been able to turn over about \$800 to the central treasury. The amount, small as it was, represented sterling work by the Toronto men; the public in Canada is almost totally unacquainted with the nature of the Actors' Fund, hence the moderation in attending benefits.

May 1 brought a new and stringent law into effect in the province of Ontario, that caused theatre and picture house men to sit up with a start. The annual fee for having a picture machine cabinet in the theatre jumped from \$10 to \$25. In addition the authorities secured a new hold on house owners or managers. Before any man received his license he was required to swear before a notary that every detail of his machine and auditorium was absolutely in accordance with the legal specifications. This gives the inspectors a new leverage, for in case an owner or manager is found to have violated the requirements in widths of aisle, number of exits, etc., he can be tried for perjury.

ROBSON BLACK.

EBEN PLYMPTON ILL.



Photo Hall, N. Y.

Eben Plympton, the well-known Shakespearean actor, was taken to Roosevelt Hospital, New York city, last week, and on Friday underwent an operation that was said to be successful. The operation was performed by Dr. Charles H. Peck, but on account of the age of the patient, who has reached nearly sixty years, some misgivings as to the outcome are entertained. His general condition is described as serious.

Mr. Plympton was born in Boston in the early 50's, and after some experience on the amateur stage went to California, where he made his professional debut at Stockton. He became leading man for Adelaide Neilson, and played prominent parts with McCullough, Booth, Barrett, and John T. Raymond. He was also connected with the Park Theatre in Brooklyn and Wallack's Stock company. Last season he appeared in *The Man from Home*.

The Actors' Fund Fair.

(Continued from page 9.)

"Drink to Me Only with Thine Eyes," and Miss Springer got down every word without an error.

The Lyceum Theatre booth, of which Emma Frohman was chairman, proved a great center of attraction, not only by reason of its beautiful display, but also because it was the headquarters of many of the prettiest actresses now in New York. Ruth Marcliffe, Valli Valli, Adrienne Augarde, Ethel Hornick Walker, and Louise Founds were among those present.

The first drawing of the Fair was held Wednesday night. The prize was the \$200 diamond pin contributed by Margaret Manning. The lucky chance was held by John Parsons, Jr.

Nina Pasquet has a parrot that told fortunes—10 cents a chance. Four hundred was the total told Tuesday. The parrot talked very plainly and yelled: "Hip! Hip Hooryay!" when it was pleased.

Alice Fischer made short work of selling the 500 two-dollar chances on a diamond necklace Wednesday. She had an efficient lieutenant in Alf Hayman.

Valli Valli and Ruth Marcliffe made very attractive and exceptionally successful flower girls Wednesday.

Marcelle Myrtille, recently the premiere danseuse of the Metropolitan Opera House, appeared on the dancing pavilion of the Cafe Chantant. She gave her classic Grecian and barefoot dance.

A letter from Theodore Roosevelt, together with a bullet fired by the Colonel with good effect, was raffled off at the Actors' Fund booth. The letter was written in lead pencil, from East Africa, and addressed to Charles Burnham, as follows:

DEAR MR. BURNHAM—I haven't any trophies. The skins, etc., are for the National Museum. I inclose you a bullet I used in killing a bull elephant. It may be of no use to you. Of course, if so, throw it away. Wishing your fair success, I am,

Sincerely,

(Signed) THEODORE ROOSEVELT.

The letter, together with the bullet, was framed by those in charge of the Actors' Fund booth, and raffled off at 25 cents a chance.

A typical bill at the Cafe Chantant was that of Friday, when the attractions included Hy Mayer, Ida O'Day, Susan Hockmore, Hubert Wilke, Frank Combs, Edingham Pinto, and Margaret McKinney. In the evening in the dance hall below the big feature was the Merry Widow waltz, danced by Donald Brian and Marguerite Clark.

The Friars who hustled out the daily issue of that most entertaining of news sheets, *Fair Topics*, deserve a vote of thanks by the Board of Directors. It was down to the hour and passed out of existence amid general regret with a great future behind it.

One of the most radiant beauties of the Fair was Mary Elizabeth Forbes, the original of Harrison Fisher's "Fair Girl," which appeared on the Fair posters and official programme. Miss Forbes was leading woman in *The Man from Home* company this season.

About 500 of the White Rats of America assembled at their clubrooms on Friday and marched in a body to the Fair.

Mrs. Butterfield, of Fifth Avenue, widow of General Daniel Butterfield, spent an afternoon at the Fair, and Mr. Francis Conrad, the society man who worked hard for the Fair, took her around. As the result of his efforts the fund is richer many dollars.

Senator Reynolds bought the Marie Cahill Cup and presented it to Miss Gailand.

Nella Bergen, Raymond Hitchcock, and Blanche Ring were among the volunteer helpers at the racing wheels.

Pearl Eyttinge, a former prominent actress but now a newspaper writer, was a hard worker on the general women's committee.

Mrs. Ryan Walker and her sister, Florence Davis, were notable in the throng of handsomely gowned and pretty women who visited the Fair on Friday.

John Philip Sousa's two attractive daughters assisted Miss Gailand in the tea booth.

Ida Brooks Hunt, the prima donna of *The Chocolate Soldier*, was a liberal patron of the Fair.

Madame Nazimova visited the Fair and bought numerous chances.

Amelia Bingham had only time to get her millinery booth in readiness for the rush business of the week before she left for St. Louis to begin her tenth annual engagement at the Suburban Garden.

Helen Marest, 200 West Forty-ninth Street, New York, won the \$500 in gold raffled off on Saturday. Francis Wilson won the "Billie Burke" canoe; J. C. King, of the Players' Club, received the gold set; E. E. Colby, 1760 Broadway, drew the \$25 in gold; V. Casto, 859 Seventh Avenue, got the Julia Dean silver dish.

In the New Louvre Rathskeller, Salt Lake City, on the evening of May 10 there was a performance for the benefit of the Fund, attended by a large audience of prominent persons. C. N. Sutton, manager of the Orpheum, was prominent in management of the affair. The programme was composed of the feature numbers from the various local playhouses. The following acts appeared: Deiro and Porcini, Milanese Minstrels, from the Orpheum; Bert C. Swor, Frank Woods and Jocko, the monkey, from the Colonial; in "Good-a-By, John"; the Red Mill Quartette from the Colonial (S. Scott, Joseph Collins, D. Miller, and Joe Mack); the Dutch Kiddies from the Colonial; Allee Vernies, singing and dancing, from the Colonial; John Post, operatic tenor; Bonny and Freeman, singing and dancing, from the Casino; Miss Palmer, vocalist, from the Majestic; Angel City Trio from the Majestic; Abbie Mitchell, topical songs, from the Mission; Rosa Roma, violinist, from the Daniels; De Santis Venetian Orchestra, Louvre; Leo Wolf, cellist, Isis; Miss Locke and Mrs. Hendricks, soloists, Louvre.

On Wednesday evening the White Rats and the Vaudeville Comedy Club occupied two of the bowling alleys. The rivalry between the two organizations was very keen and their respective rooters were in a constant state of frenzy at the closeness of the scores. The White Rats won two games with the following line-up: Flick, 133, 144; Davenport, 143, 93; Gibson, 149, 102; Work, 115, 152; Yalto, 95, 159; totals, 635, 648. The Comedy Club was represented by the following: McKay, 104, 81; Schumacher, 139, 133; Lord, 135, 174; Taylor, 115, 153; Broad, 135, 88; totals, 628, 629.

Tuesday night was "Dramatists' Night" on the bowling alleys. The sport apparently was too strenuous for the creators of our entertainment and a meagre gathering was the result. William C. De Mille proved an adept, scoring 201 and 220.

The Friars were equally reluctant to show their strength, and the contest arranged for their benefit on Friday evening had to be called off.

The dance hall was tested to its capacity on Friday evening, when Donald Brian and Marguerite Clark appeared in their advertised dance.

The twelve girls who won the *Globe* beauty contest, open only to chorus and show girls, were on hand at the Fair Saturday afternoon and evening. They wore white sashes, with the words "Globe Flower Girls" in gold letters. The girls include Edna Chase, Alice Helga, Jessie York, Anita Pollock, Octaire Hayne, Jessie Depew, Claire Inge, Julie Newell, Anita MacTavish, Gertrude Eddington, Nellie Hagreen, and Alice Chase.

A typographical error in the caption to the portrait of F. F. Mackay, published last week, had his name erroneously spelled with an "e."

The attendance reached high water mark up to that time Friday afternoon, and crossed the 11,000 mark.

Mrs. S. Stanwood Menkin was in charge of the Floral booth Friday with the society girls. In the absence of Mrs. James Speyer.

Friday night Marjorie Gould Drexel and her husband, Anthony Drexel, Jr., made their first public appearance, since they were married. They visited the Floral booth and assisted Mrs. James Speyer in the sale of boutonnières.

Raffling was begun Friday, and the first winner was J. F. Farson, Jr., a broker with offices at 21 Broad Street. He captured the \$250 diamond pin donated by Mary Manning with number 379.

The contest for the most popular actress promises to be the hottest ever held. Billie Burke and Pauline Fredericka have both passed the 5,000 mark with votes selling at 10 cents apiece, and Julia Sanderson is a close third.

George Gould and Vivian Gould carried flower trays and disposed of the flowers at the Court of Honor on Friday.

Friday afternoon the contest for the most popular actor became exciting for the first time. H. B. Warner, who is assisting at the Beauty booth, opposite the contest, had been leading easily, but early in the afternoon a number of matinee girls discovered Norman Hackett in the Players' Club booth and rushed him to the voting platform, where he was quickly jumped into the lead.

Julia Arthur (Mrs. B. P. Cheney) collected several hatfuls of money at the Country Grocery Store Friday by jumping on the counter and rehearsing in burlesque a scene from *The Prodigal Daughter*, in which she had a leading part a dozen years ago.

Andrew Mack, W. W. Jefferson, son of the late Joseph Jefferson; Jack Hazard, and Edingham Pinto auctioned off stray hats on Friday to admiring matinee girls and received as high as \$10 for a hat.

Blanche Ring and her sister, Frances Ring cleaned up several hundred dollars within a half hour at the Fair on Friday by going from booth to booth and helping auction goods.

The Fair was beneficiary by \$155.25 after Florence Bennett, leading woman of the Majestic burlesque show, passed among the Columbia Theatre audience Friday night selling newspapers, photographs and other small articles. Before her expedition, in which six other burlesque actresses accompanied her, Miss Bennett made an appeal for the fund from the stage.

Ida Mülle made a big hit as the Dutch servant girl in the play *Solving the Servant Girl Problem*, written by a Professional Woman's League member for the Fair. Miss Mülle evidently is fitted for such parts.

The following prominent actresses comprised the committee which was appointed to meet the President on his arrival at the Fair on Monday afternoon of the opening, and which conducted him to the Court of Honor: Marie Tempest, chairman; Blanche Bates, Nance O'Neill, Viola Allen, Dorothy Donnelly, Amelia Bingham, Hatlie Williams, Alie Nazimova, Ruth Maycliffe, Charlotte Walker, Bijou Fernandez, Valli Valli, Julia Sanderson, Marguerite Clark.

A genuine case of stage fright: After W. H. Crane had delivered his address to the President at the formal reception, the Chief Executive in a whispered aside remarked to the comedian with a twinkle in his eyes: "I say, Crane, you looked like a man about to be led out to execution." And Crane confessed to some such feeling.

Mildred Holland's doll, dressed to look like her as the Empress Josephine, was the first to "cash in." Bright and early on Monday the Fair managers turned in \$200 that Miss Holland collected from the sale of chances on the doll which she donated to the Doll Booth.

Madame Nordica assisted Bertha Gailand one day pouring tea in the tea booth.

Edingham Pinto and Miss Swinburn, of The Climax company, were an interesting feature throughout the week in the Cafe Chantant by their fine rendering of Brell's "Song of the Soul" from that play.

The success of the Fair is best demonstrated by the fact that it was extended another day and did not close until long past midnight of Monday, too late for the Mission to get the final results of the various voting contests and a summary of the aggregate receipts into this issue, which went to press before the Fair closed its doors. There was a widely expressed desire to carry it over several days more, but General Manager Burnham was prompted to reject these suggestions, as the workers who had been on duty continuously for a week were physically exhausted and in sad need of rest. Most of the attractions at the theatre shortened their performances last evening to enable the players to reach the armory in time to participate in the closing scenes, which promised the greatest excitement of the week.

These are additional subscriptions to the Actors' Fund through the committee of which A. F. Erlanger is chairman: Maxine Elliott, \$100; business and professional men at Leominster, Mass., \$7.50; Helen Ten Brook, \$10; Three Twins company, \$40; Olga Nethersole, \$25; Olga Nethersole company, \$14; George B. Peck, \$10; J. T. Keeler, \$5; Jessie Graham, Old Homestead company, \$2; Sis Hopkins company, \$25; Talk of New York company, \$32.50. Previously acknowledged, \$37,502.50. Grand total, \$38,093.50.

L. P. NICKS ILL.

L. P. Hicks, a member of the Graustark company (Central), who is ill at St. Vincent Hospital, is reported to be improving. The Actors' Fund have taken charge of the case and everything is being done to make the patient comfortable. Mr. Hicks is an actor of the old school and has been a member of the theatrical profession since his youth.

BERNHARDT ON TOUR.

Sarah Bernhardt left Paris Sunday for a tour of France, Switzerland and Belgium. She will then come to America. She will return to France in February, 1911. Madame Rejane has gone to Italy to tour the country till June.

THE ACTORS' SOCIETY

SECRETARY H. NELSON MOREY COMMENTS ON THE WORK OF THE SOCIETY AT THE FAIR.

The Actors' Society Booth Successful Beyond Expectation—Nathaniel Anderson Has Returned to Town—Many Engagements for Stock Cos—Personal Chat



Nathaniel Anderson, pictured above, is a young actor of approved twentieth century methods. At the same time he has absorbed all that is good from the school of tradition. He has read the *Howing* verse of Shakespeare, reasoned in acting with Ibsen and finally adapted himself to the pliant force of the modern author. Mr. Anderson has had the fortune to play with Louis James, Virginia Harwood and others of equally high standing. He is the young actor who somewhat surprised Chicago last season by his splendid rendition of *Alexis Kareline* in *Anna Kareline* while playing this piece with Virginia Harwood. He has also had wide experience with the best of stock companies.

On three different occasions Mr. Anderson has borne the responsibility of being *father*. He can, therefore, claim a position in the class of actors of the highest talent. Mr. Anderson demonstrated his ability this season at the Bush Temple Theatre, Chicago, where he played the second. Many favorable comments were passed on his skill in giving clean-cut portrayals in the allotted one week's time. Among the well-known people whom Mr. Anderson has supported as lead and second are Laura Burd Virginia Harwood, Adelaide Fitz-Allen, Olive Ayer and Isabelle Brownson.

Ernest Truax has been engaged by Frederick Thompson to play in *The Comic Supplement* on the New Amsterdam Theatre Roof this Summer. Next season he continues in *Rebecca* of Sunnybrook Farm.

Arthur Row closed with Robert Lillard at the City Theatre Saturday night. He leaves today (Tuesday) for Savannah to act and direct in a stock company in that city.

Alphonse Blier has returned from the Colonial Theatre at Columbus, Ohio, where he was playing in stock.

Alf Helton is playing with the Ruth Stuart stock company in Paterson, N. J.

W. D. Stone, who has been playing this season with the successful Silver Thread company, reports the closing of the company on May 14. Louise Kent, Edith Cooke and Leslie Stowe will be in town early this week.

Albert Taversier, who has had a very successful season with The Climax, has just returned to New York.

Too much praise cannot be given to the work done by the volunteers on the Committee at the Actors' Fund Fair. Mrs. F. Morris, chairman of the Actors' Society Department, enlisted the services of Edgar Allan Roof. He assisted her in a very generous manner and through his efforts and assistance access was attained. The Actors' Society has a vast amount of work—the Cafe Chantant, the Dance Hall, the Bargain Counter, the Rifle Range, the Bowling Alley, and the Dressing Room Booth were all in its charge. The Society was glad to accept the services of some of the officers of the Seventy-first Regiment to complete its committee of over 100 workers. Most of these volunteers worked on the Rifle Range. This department drew large crowds, who were interested in firearms. Captain George W. Curwin was one of the most active in the work. He was ably assisted by Captain Robert H. Henry, Captain John F. Jenkins, Lieutenant S. J. Delaney, Lieutenant Howard Hinkins, Lieutenant H. A. Kehrbach, Captain John F. Jenkins, Captain James Egan, Captain A. Pringle, Lieutenant F. C. Kenbule, Lieutenant J. R. Potter, Lieutenant T. B. McMannus and Sergeant Doris. Our sincere thanks are due these men. The time and attention which they gave to the work have helped greatly in making the Fair successful.

The seal of the regular members of the Society who served in different capacities on the committee was enormous. Their hearty cooperation resulted in success far beyond anticipation.

The Cafe Chantant proved a great attraction at the Fair. It was filled at all times. On many occasions visitors had to wait outside until some room could be made. All the other departments were successful beyond expectation. Every one seemed to work with one idea in mind—to swell the receipts for the fund.

COMPOSER NEVIN RETURNS.

AFTERMATH OF THE BERLIN PREMIERE OF HIS OPERA POIA.

Composer Declares That He Was the Victim of Anti-Foreign Feeling in the Gallery and Was Badly Treated by a Vindictive Press—An Ex-New York Musical Critic Who Witnessed the Premiere Discusses the Work and Comes to Another Conclusion—Dispute as to Merit of Opera.

Arthur Nevin, the composer of the Indian opera Poia, which was recently produced at the Royal Opera House in Berlin and severely criticised by the press of that city, returned on the *Kaiser Wilhelm der Grosse* last Tuesday and was promptly interviewed by the daily press as to his experience.

Mr. Nevin told the reporters that he was subjected to personal abuse, not criticism, and when he and his librettist, Mr. Randolph Hartley, were called before the curtain the applause was genuine, but it was mingled with organized hissing and whistling in the gallery. The students, not content with whistling with their mouths, had enormous doorkeys, which they blew into with great gusto. The papers in Berlin said that the production of Poia had created more excitement than any other opera since *The Meistersinger*.

"I think that the opposition to my opera was due to two causes," declared Mr. Nevin: "First, on account of a rumor that the Crown Prince was interested in its production, and, secondly, the anti-foreign sentiment, which exists very strongly in Germany."

He denied that the Crown Prince had manifested any interest in the production save to attend the second performance, and that there was no justification for the belief that the Kaiser's family had tried to prescribe the artistic pabulum for the Berlin public on this occasion. Mr. Nevin said he could hardly answer the question whether Poia was a success, "because the attacks made upon me so unexpectedly," he added, "so upset me that I hardly knew where I stood."

"So far as the people were concerned, I was told that Poia was popular, and it was put on for four performances in one week and then the Opera House was closed for the season for repairs."

"The Crown Prince did come to hear the opera on the second performance, and had the Opera House connected by telephone with the palace at Potsdam on Friday, the final performance, so that the Emperor and Empress could hear it. The critics admitted that the orchestration was good, but they qualified that remark by saying that I did not write it."

August Spanuth, for many years well known as a musical critic in New York and at present residing in Berlin, discusses the Poia premiere as follows in his regular letter to the *Staats Zeitung*:

"My task to-day is not a pleasant one. I am not aware that I have ever neglected an opportunity of encouraging musical culture in America, and by force of habit I invariably champion the hopeful future of American composition. But it would justly be considered a crime against the good cause if I remained silent or concealed the facts as to the why and wherefore of the fearful fiasco of Poia, by Arthur Nevin, at the Royal Opera House last Saturday."

"A regrettable attempt will doubtless be made by Chauvenists and persons actuated by business interests—who sometimes are identical—that an anti-foreign feeling, especially directed against everything American, paved the downfall of the opera. If I had not been present in person at the premiere I should almost wish that this convenient explanation were true. But it is of no avail; there is no gainsaying the facts: it truly needed no animosity on the part of the audience to be sadly bored by the three acts of Poia. And when the enthusiastic applause of those who had come for that specific purpose was continually growing more demonstrative—who could blame the young men in the gallery that they took their house-keys out of their pockets and began to make a noise such as was never before heard in the Royal Opera House?"

"And now, mark you, the above-named Chauvenists and business men will succeed in drawing a parallel between the Poia premiere in Berlin and the Tannhauser premiere in Paris. And then a worse thing than the failure of his opera will befall poor Nevin—he will be elevated to the rank of a martyr. And a more tragic fate can hardly be conceived for a man who lacks the intrinsic qualities to attain the rank designed for him."

"In the remorseless criticism of the combined Berlin press there are numerous references to 'American dilettantism,' and they are all the more difficult to parry because Mr. Nevin's work does in fact bear the stamp of dilettantism. But this work was found worthy of being produced on the royal stage, the leading stage of Germany—a distinction which will never fall to the lot of many German composers who surely are possessed of a little more capacity than Mr. Nevin. Does not this justify the assumption that an opera so distinguished should be the best and the most mature of what America has to offer? Now the Berliners witnessed the performance and obtained an impression quite different from what they expected. Naturally the inference is drawn that America falls considerably short of the modest expectations that were entertained of it."

"Anyone fairly well informed about our operatic conditions is aware that this is not a question of a mistake of judgment on the part of the managing director, but that the initiative for the production of Poia emanated from the highest authority. And this highest authority cannot be made responsible. It unquestionably waived all artistic considerations and allowed itself to be wholly governed by political maxims. Nevin had played a part of his opera before the President in Washington. So there was a favorable opportunity to amuse the Washington government by the performance of an American opera. And this object would have been attained; everybody would have gratefully rejoiced had not the work proved so inherently weak. One is really compelled to wonder how Mr. Nevin felt during the preparatory stages. All artists naturally indulge in self-delusions to a greater or lesser extent regarding their own genius; but it is hardly possible that the unexpected honor of a Berlin production turned Mr. Nevin's head so completely that he lost all sense of self-appraisal."

The Berlin correspondent of the *Musical Courier* treats the production as a gratifying success.

"In Nevin's music," he says, "there is a certain monotony. It is true, but there also are certain distinct features which at once impress themselves upon the unprejudiced listener as his manner of writing for the singers, which is melodious and grateful; his orchestration, which is euphonious and after characteristic, and his admirable treatment of the chorus."

"As I said before, he has his people really sing; in fact, although there are unmistakable Wagnerian influences in the orchestra, Nevin's style as a whole is not Wagnerian. It inclines more toward the new Italian, particularly Puccini. There are also Bizet and even Debussy reminiscences. The score abounds in charming orchestral coloring. What I most missed in the music were contrasts and climaxes; there is really no great, powerful climax. All in all, however, Poia is the work of a gifted, schooled musician."

"The young American composer certainly has reason to be proud of the enthusiastic applause bestowed upon him last night."

"The scenic effects were beautiful and it must have cost the Royal Opera many thousands of dollars to stage the opera, for there was nothing in all the rich and varied paraphernalia of this great stage that could be utilized; all the costumes, properties and scenic effects had to be made especially for this work."

THE SEAGUERS.

Among the theatrical people who sailed for Europe last week were Enrico Caruso, Johanna Gadski, Olive Fremsted, Geraldine Farrar, Mariaki Aldrich, Emmy Destinn, Sidney Homer, Louise Homer, Pasquale Amato, Signor Campanari, Alfred Herta, Riccardo Martin, Albert Reiss, Giulio Rosi, Antonio Scotti, and Andreas de Legurola. They sailed May 10 on the *Kaiser Wilhelm II*. Adeline Genes and Olga Netherole were also passengers on the *Kaiser Wilhelm II*. The same day Walter Hale sailed on the *Van Amerongen*. He will be joined later by his wife, Louise Closer Hale, as soon as Lulu's husbands, in which she is appearing, closes. On the *Mauretania*, which sailed May 11, were Martin Beck, J. Forbes-Robertson and his business manager, Percy Burton; Pauline Chase, who made a flying trip to the Fair; Charles Dillingham, Irene Fritelle, Eva MacDonald, the Australian actress who will appear in *Wagenhals* and Kemper's production of *Seven Days* next season; Ted D. Marks, and Henry Lee.

W. W. Aulick, of the Liebler staff, was another seagoing passenger Saturday. He went to Boston on the *Priscilla* by way of Fall River. Mr. Aulick went in the interests of *The Man from Home*, which has enjoyed a remarkably long run at the Park Theatre, Boston. Mr. Aulick was busy the past week preparing for his trip. He returned yesterday.

Mr. and Mrs. Max Fiedler, of Boston, sailed on the *George Washington* May 5. Marcella Sembrich sailed at the same time. Alessandro Bonci sailed to-day on the *Kaiser Wilhelm der Grosse*. Gustav von Seyffertitz sailed Saturday, May 7, on the *Lusitania*.

ALL-STAR REVIVAL OF THE MIKADO.

The Shuberts and William A. Brady, under whose management the all-star revival of Jim the Penman was made, have started rehearsals of an all-star revival of W. S. Gilbert and Sir Arthur Sullivan's operetta *The Mikado*. The cast is Sam Bernard as Ko-Ko, Jeff De Angelis as the Mikado, Andrew Mack as Nanki-Poo, Charles Ross as Pooch-Bah, William Pruett as Fish-Tush, Madame Josephine Jacoby as Katisha, Fritz Scheff as Yum-Yum, and Marguerite Clark as Peep-Bo. The production will be made at the Casino May 30 for four weeks. John Lund will be the musical director for the production.

THE DAWN OF A TOMORROW.

Gertrude Elliott, whose London debut in Frances Hodgson Burnett's play, *The Dawn of a Tomorrow*, was postponed on account of the King's death, opened in Eleanor Robson's late success at the Garrick Theatre Friday evening, May 13. The play was originally announced for its London premiere May 9, but at the King's death it was expected that the premiere would have to be deferred the customary two weeks. The new King's proclamation opening the theatres made it possible for the play to be produced last week.

A NOTED AUTHOR DEAD.



Mrs. Marie Walsh, known to the past generation, died at her home, 433 Hancock street, Brooklyn, N. Y., on May 8, after a lingering illness.

Marie Walsh was born in New York. Her father was the late Captain Edward Young, of the *Harvest Queen*, one of the old Black Ball line of packets. Her mother was Jane Lindsay, a native of Charleston, S. C. Both parents of this bright woman were of excellent lineage, connected by close family ties to several titled and wealthy Scotch and Irish families. Mrs. Walsh had a splendid and imposing presence. Her chief charm was repose. When quite young she commenced her literary career by writing for a Boston weekly. She then dramatized a number of popular novels, and wrote several original dramas, which were widely produced; therefore, in this age of women playwrights, she stands pre-eminently the first to succeed in that line of literature in America.

She was scarcely more than a school girl when she dramatized Miss Braddon's novel, "Three Times Dead," and went with it to Mrs. F. B. Conway, who was then manager of the Brooklyn Park Theatre. Mrs. Conway accepted the play after a reading and opened her next season with it. Mr. and Mrs. Conway were particularly kind to the young writer. They advertised her as the "Young American Genius." The press of New York and Brooklyn published flattering notices of the play. Encouraged by the success of "Three Times Dead," Miss Young at once dramatized "Griffith Gaunt," for which she was praised by the author, Charles Reade, himself. She next dramatized "Archie Lovell," for Lotta. This was afterward played by Katie Mayhew. Later Miss Young wrote a drama for Lady Emily Don, who played it extensively throughout England.

The late Madame Anna Sequin took a great interest in the young playwright and endeavored through J. J. Cathcart, who was stage manager for George Rignold's Company in Australia, to have a number of her drama's produced in that country.

About that time Miss Young married Mr. Walsh, a gentleman engaged in mercantile pursuits in New York city. She still continued her dramatic work, however, and shortly after her marriage adapted a comedy from the German, entitled *Home*, which was produced by Kate Reynolds. This play was followed by *Who Is She?* which made a hit at the St. Charles Theatre, New Orleans. Many frequenters of the Old Bowery theatre in New York will remember Mrs. Walsh's original drama, *Our City*, which had a long and most profitable run at that then popular playhouse. After the production of this play misfortunes began to crowd upon the young writer. Several of her children died and her husband fell ill, so for years the pen was idle, and not until 1883 did Mrs. Walsh resume her literary pursuits.

"The World," taken from the play of that name, was published as a serial in *The Family Story Paper*, and two years later was brought out in book form under the title of "For Love of Gold." Her next work was "Saints and Sinners," which was also published by Monroe.

She then wrote an original novel, "Wife of Two Husbands," in which she exposed much of the inner workings of Mormon life. Mrs. Walsh wrote with a picturesque pen, and she drew character with much skill. "The Romance of a Dry Goods Drummer" was Mrs. Walsh's next novel, followed by a novellization of Henry DeMille's play, founded on Fuld's German drama *The Lost Paradise*.

In spite of her skill with the pen, one who looks upon the paintings executed by Mrs. Walsh in her extreme youth cannot but feel that the brush was her most potent instrument. Mrs. Walsh is survived by a daughter, Grace Walsh, a son, Edward W., and a brother, Captain S. E. Young.

THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

The Clara Turner Stock company closed its 103th consecutive week of good business. Miss Turner will go into summer stock about May 15, at Williamsburg, Pa.

The past season proved a remarkably long and profitable one for Graustark and in the Bishop's Carriage. The Eastern company closed April 30 in Brooklyn, N. Y., after playing 37 weeks. The Central company's season of 41 weeks, closed May 18 and the Southern company closed at Washington, D. C. May 27, after running 38 weeks, making a total of 157 weeks for the Baker and Castle attractions. Three Graustark companies will be sent on tour next season. Stephanie Longfellow will resume as the star of in the Bishop's Carriage, and later will try out Mr. Baker's new play, *Only Ellen*, written especially for her, in which she will create one of the most unique characters ever presented. But her success as Nance Olden has been so overwhelming that the firm has decided it wise for her to play at least part of the season in the old vehicle. Their future plans include another book-play from the pen of one of the "best sellers," a stirring, dashing romance of royalty and love; also Mr. Baker's romantic drama, *A Rogue's Honor*, for which they are negotiating with a well known and popular actor for the stellar role.

The Ell and Jaur company will close a successful season July 2 and go to Wisconsin for a vacation. The company re-opens Aug. 11, near Chicago. Harris Green has been out since last August. Leonard Andrews has been retained as leading man for next season. The support will include Lissle Fisher, Rene St. Clair, Charles Martin, Frank Esteridge and S. W. Blythe. Robert Foster, who has been with this attraction during the past six years, will continue with Mr. Green as business representative.

Pearl Scott and Lola Pomeroy have joined the Oscar Cook stock company at Jackson, Mich.

Helen Hilton has joined the Mackay stock company, as leading woman, at Chester, Pa.

The H. W. Taylor stock company closed a season of 95 weeks at South Framingham, Mass. May 14. Their all-time season opens May 28 and their regular season Sept. 5, with Harry Moore as the star attraction.

The Paycen stock company closed their 52nd week on May 14 and nearly all of the original members are still with the company. Last winter's season was spent at the American Theatre, Toledo, O., then four weeks at Columbus, O., and on May 18 they open an indefinite engagement at the Halliday Street Theatre, Baltimore. Rachel May Clark is still featured and ably supported by May B. Hurst, Grace Leith, U'aine Hodgkins, Elizabeth Niemeyer, Eugene Powers, Wm. H. Sullivan, Otto Krueger, Edward Menlove, Wm. Pettit, Phillip Quin, V. Huball, Master Bert Hodgkins and E. Sardin Lawrence, who is also manager. It has been a pleasant and profitable season.

Ralph Kellard, who has been playing juvenile leads with the stock company at the Shubert Theatre, Milwaukee, closes his season with this company May 14. After a week's automobile trip up through the Wisconsin lakes Mr. Kellard will return East to spend the summer in the Berkshires.

Price and Butler closed their fourth and best season at Coldwater, Mich. May 13. The company includes George Haldenby, Fred Rock, Robert Gray, Harry Dorrity, Marie Mundell, Robert J. Boehme, William G. Price, Fred Baris, Margaret Hagan, Ethel Kimerly and George Butler. Mr. and Mrs. Price and George Butler will spend the summer at Grand Rapids, Mich. Their next season will open early in August in Ohio.

Beth Dondoro of the Bennett-Moulton company and William Foran recently visited friends at Williamstown, Conn. Mr. Foran left there to join the stock company at Worcester, Mass., and will play the summer parks.

Eugenia Ford, who has just closed a season of sixteen weeks with the Bunting Stock at Schenectady, N. Y., has been engaged for second business for the Bijou Stock company, Savannah, Ga., where she opens in The Lion and the Mouse on May 16.

Blanche Haseton opens May 31 as leading woman with the Joseph D. Glass Stock company, at Lake Minnequa Park, Pueblo, Colo., for the summer season.

The Schiller Players, who are now in the nineteenth week of stock productions at the Granby Theatre, Norfolk, Va., are playing to capacity business with *The Great Divide*. Louis Kimball is spoken highly of by the local press for his clever performance of Stephen Ghent, and Irene Timmons as Ruth Jordan is pleasing. E. A. Schiller also has a company at the Bijou Theatre, Savannah, and still another at the Orpheum Theatre, Jacksonville. He has contracted for paid in full for each city. Mr. Schiller was in town last week selecting and contracting for plays for his companies.

Bertha Creighton, who was very popular at Utica, N. Y., while with the Majestic Stock company last summer, has again joined that organization as leading woman and was greeted by capacity business and given a great ovation when she appeared at the Majestic Theatre as Lena Rivers.

INDIANAPOLIS.

**An Offering of More Than Usual Interest at the
Park—News of the Week.**

More than ordinary interest centered in the production of The House of a Thousand Candles by the Arrins-Henton Stock co. at the Park 9-14, where George Arrins, Thomas Chatterton, and Louise Dambart met with much success in the leading roles, for the reason that the author, Meredith Nicholson, is a native of Indianapolis and one of the many successful writers of which the State and city is proud. The Little Gray

Notwithstanding the presence of a circus in town, the excellent bill at the Grand drew a good sized audience Monday afternoon. The musical act, in an Oriental setting, of the Eight Gaiety Girls was a decided novelty that won appreciation, as did the popular Lester.

The Maenechor gave its fourth and last concert of the season in Maenechor Hall 4, assisted by Alma Dreyfus, soprano, of St. Louis, and Johannes Miersch, violinist, of the Indianapolis Conservatory of Music, to a large audi-

The opera "Samson and Delilah," given in concert form by the Musikverein at the German House 4, was a pronounced success, and was one of the most elaborate entertainments ever given by the society. The soloists were Evan Williams, of New York; Mrs. Marshall Pense, of Detroit, and Karl Schneider and Karl Perry Parks, of this city.

The six acts of a comic opera in two acts, was presented with much success by Butler College students at the Odéon 9, 10. The leading roles were well taken by Paul Bagdadie, Robert Hamp, Bloor Schleppey, Ben Keach, Clarence Heidenbach, Margaret Spear, Fern Brendel, and Helen Reed.

Announcement has just been made that the Sumner stock co. will be established at the Murat, to open the latter part of this month. Barney J. Reilly, for two seasons resident manager of the late Forepaugh Stock co. at the Majestic, is to have charge of the new co. Mr. Reilly left for New York 1 to complete arrangements.

Following the rehearsal of Samson and Delilah by the Musikverein 8, Director Ernestine gave the members a delightful surprise by announcing that Orville H. Hunsicker, president of Muncie, Ind., who was brought out by Oscar Hammerstein in concert and opera several months ago, was in the city and had consented to sing several songs. Mr. Ernestine then introduced Mr. Hunsicker, who sang several songs, brought him to Indianapolis, where he sang for the first time with an orchestra at the German House. The tenor entered the auditorium amid a storm of applause. Hands were extended to greet him, shouts arose and the ladies united to sing. Mr. and Mrs. Ernestine entertained at dinner 8 in honor of the tenor, who came to spend a week with his wife and chil-

dren in Miami. Mr. Harrold returned to New York City to continue his study with Oscar Senger. Addison L. Miller, manager of "Ragland's," with his wife and two children, has gone to his farm near Columbus, O., to spend the Summer.
 PEARL KIRKWOOD.

SPOKANE.

Florence Foster Greeted by Big Business— Some Promised Attractions—Fair Notice.

The Arrival of Kitty, with Florence Foster as Kitty, played to big business at the Auditorium. Otto Skinner and co. scored in Your Humble Servant at three performances. G. T. Mr. Skinner and Letta Jewell were seen to advantage. Prince To-night 23-24. The Chief June 8-9. George L. S. Henrietta. 24-25. Margaret and Maude Adams 34-35. Margaret Andin July 16, 17. Willis Collier 23, 25. Mrs. Fiske Aug. 4, 9.

The Laurence Players made the most of their opportunities in Kama at the Spokane 1-7, playing to big business. Going Some 8-14.

Harry C. Hayward, manager of the Audi-

torium, has placed an order for 100 seats to be installed on the lower floor during the season. The boxes will be removed at a cost of \$2,000. The house will not be closed, several Shubert attractions and other ones having been booked.

Alfred H. Brown, of Boston, who delivered a lecture before the Athenaeum Club here, said that "plenty of theatrical managers and actors are ready to give us the best of dramatic management." He also said: "Truth should be presented, whether of the simple sort or of the problem type. True, the latter kind are sometimes problems we do not wish to take our daughters to see, but nevertheless they are truths."

Among the attractions promised by John Curtiss for the season at the theater are Sothern and Marlowe, Maxine Elliott, Forbes Robertson, George Gracie, James T. Powers, The Chocolate Soldier, Wilton Lackaye, Jefferson De Angelis

Blanche Rife, Louis Mann, The Midnight Sons, Jolly Bachelors, William Farschman, Marie Dressler, Ole Hartman, Martha Kalich, William H. McNamee, The Danes, The Danes, The Danes, Jim Mason, The City, The Lottery Man, Deed's, The Minstrels, The Blue Moon, Harry Warner in Alias Jimmy Valentine, Marie Cahill, Fourth Street, Marietta Oily, Sam Bernard, William Hodge in The Man from Hanover, cast in Jim the Prodigal, and the New Theatre co.

Robert H. Cosgrove, secretary and manager, announces that 800 men, including local cos. of the State militia and 300 Indians from the reservations in Idaho, will participate in the Montana fair, which will be held in the same battle of the Clearwater, between Chief Joseph and his Nez Perce braves and Brigadier-General O. O. Howard and the United States soldiers, at the Spokane Interstate Fair and International Dry Farming Exposition, at Spokane, Oregon, August 10-15, 1906.

Red, Weak, Weary Watery Eyes
Relieved by Murine Eye Remedy. Try
Murine for Your Eye Troubles. You Will
Like Murine. It Soothes. An Eye Tonic.

AMUSEMENTS IN BOSTON

William Faversham Rebukes the Hub for its Indifference to Serious Drama—Going to Paris for the News—Work of the Stock Companies—Benton's Personal Chat.

(special to The Mirror.)

Boston, May 18.—With two more of the Boston seasons with their regular seasons ended, two with their last attractions booked and a new hot weather star opened to-night, it is very evident that the vacation in local theatricals is at hand.

The new attraction to open here is at the Lyceum, where the scale of prices has gone down for the hot weather season. The Godness of Liberty is the production and the principal character is played by Joseph E. Howard, who is quite as well known here for his compositions as for his acting. Nella Webb is one of the Boston favorites who appears in the production, and there is a good chorus.

John Craig's stock company at the Castle square makes an interesting change of bill to-night to admit of a revival of *My Wife*, which had been announced before, but deferred. Mary Emma has a capital chance in Billie Burke's old character, and W. F. Carleton is specially engaged for this revival.

Other Barrymore is in the last week of her engagement at the Hollis in Mid-Channels. The company have all given wonderful notice to her work and put it far ahead of the excellence of the play, and she certainly has demonstrated marked advances in the manner in which she plays her.

Charles Dalton and H. Keen Smith are the best in the support.

Robert Hudson has been well liked at the Lyceum with his initial bow as a playwright, and where the Trail Division is proving one of the most interesting features of the season at this house. He plays another educated Indian, not a strong one by any means, but young blood who marries the white girl, and then finds that his trouble is just beginning. In the cast are Misses Johnston, Joseph Raleigh, George W. Barnum, Edward Wade, Arthur Corbett, Cordeila MacDonald and Rose Taylor.

William Hodge began the twentieth week of his engagement at the Park most auspiciously to-night and the house was packed, for the evening was a complimentary benefit to William D. Adams, the business manager of the house, who has a large following of warm personal friends since taking the time when he was at the old Boston Museum before that playhouse was torn down to make way for a business block.

At the Tremont The Girl in the Taxi has started what has been a lively summer season. The house was packed the night the farce came from Chicago, and the records of the first week were quite the equals of any of The Man Who Owns Broadway.

Charlotte Hunt's new stock company at the Lyceum has demonstrated itself as a local institution, and the plucky young lady is continuing to very deserved congratulations. The bill for the Blue Moon has been so big that the house will be continued for another week, but that will be all, for the Great Divide will give change to something more serious in the dramatic line.

Boston has still another manager this week, for the Grand Opera House, although its regular dramatic season has closed, will remain open, with some Morison, wife of Lindsay Morison, in charge, who came to the time when he was at the old Boston Museum before that playhouse was torn down to make way for a business block.

Valerie Burgess in The Lion Tamer is the chief feature at Keith's, and Lionel Leonard Fletcher and Fred St. Onge, both former Bostonians, are in the list.

After the Opera, with Violet Fulton in the chief character, is the dramatic attraction that heads the list at the American Music Hall.

The Aborn Opera company makes its most brilliant revival of the summer season at the New Bay Opera House when it gives Madame Butterfly, which has been given at higher prices, not ever at such bargains as now. Mona Freeman, who sang the title-role with the famous production, is again in the cast, with Kate Wentworth to alternate with her.

For the burlesque attractions in town the bills are: Howard Atherton, Beauty Bright Burroughs, Columbia, The Tiger Lilies; Casino, The Blue Bird.

In opposition to the universal precedent, one serious house has given up the fight, and hereafter a bargain sale of Panama hats will take the place where the Empire has been located.

William Faversham treated his audience to a surprise on the occasion of his last night at the Lyceum in Herod. He was called before the curtain, and in his speech he declared that never again would he bring a serious play to Boston.

"If you wish to see me in a serious play in the future," he said, "you will have to go to some other city. The small audiences that have greeted this production in Boston would lead to the bankruptcy courts if a long run were attempted here. I will never again appear in serious play in Boston."

This is indeed to be regretted, for the generous management at the Lyceum afforded every opportunity to see Herod under ideal circumstances, and the production was notable in every way.

One learns many things about Boston theatricals by seeing the foreign papers. In Paris Henry Russell has been saying some remarkable things about his Boston opera season, possibly thinking that local exchange readers did not read French. In London William Gillette lets the cat out of the bag that his last play for Marie was to have its initial production at the Park Sept. 26. It will be his first new play here since *Clairice*.

An amusing mishap on the make-up of the dramatic page of the Sunday "Post" got a rule out of place, so that the reader of the "Post" might have discovered the portrait of Edward Harold Oraby; however, that does not prevent The Girl in the Taxi from being a lively entertainment.

That was quite as good as when the "Transcript" had a sensational story the other day for a chorus to sing *Cavalleria Rusticana*, and the man in the composing room placed it under the classification headline of "Antiques."

Henry Jewett, of The Man from Home at the Park, went out to the Country Club and took part in the golf tournament. He did not land among the winners, but his scores were all good.

The Hollis is to be closed for one week after this, and then it will reopen for a supplementary season with the first production of The Prosecutor, a new play.

Robert Barrymore has a new idea, and she wants to give a few performances of Iris in her

engagements in each of the most important cities.

When the Barnum and Bailey Circus comes here on 30 it will be seen on the old site of the Providence station, but as that property is to be divided up into new streets, this will be the last downtown circus.

William Hodge has settled on the place for his summer residence, and he has taken the estate of Alexander Williams at Cohasset and will bring his family there.

An interesting art fresco performance of *As You Like It* was given at Belmont last week in aid of the Masonic House at Charlton. The characters were all played by girls, members of the post-graduate class at the Emerson College of Oratory, and more than 2,000 people went out to see the performance on the lawn of Belmont House. The performance of the "Transcript" sells at once for Europe, and will go directly for Paris.

Boston friends of Mr. and Mrs. Robert Hegen (Louise Mackintosh) received novel invitations, printed on linen, to attend their celebration of their twelfth marriage anniversary. The festivities occurred in Chicago.

Mrs. Chester H. Bond is going to Europe for the summer, and therefore will not occupy her summer residence at Clifton.

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WASHINGTON.

New Theatre Company Received at White House—Julia Dean Joins Columbia Company.

The brief engagement of the New Theatre company at the Belasco Theatre May 12-14, when this standard organization presented in a masterfully complete manner *Twelfth Night*, *Don Quixote*, *Beatrice A Winter's Tale*, and *The School for Scandal* (the last named replacing *The Nigger*), was attended by audiences that were notably large and fashionable in character. President Taft, Mrs. Taft and a White House party occupied the Presidential box on three occasions. The box was especially decorated with flags and flowers in American beauty roses. A special souvenir programme de luxe was prepared for the President and his party. It was bound with ribbons, had a photograph of a scene of successful play of the engagement, a picture of the Presidential box and a picture of the theatre, in addition to photographs of the members of the company. Friday morning the company visited the White House and was received by the President. The New Theatre Players at the Belasco Theatre this week commenced an engagement of several weeks' duration, opening to-night to large attendance in *She Stoops to Conquer*, giving an excellent performance. The Professor's Love Story follows.

The Aborn Opera company is meeting with success in its comic opera presentations at the National Theatre. The current week's offering is the *Playboy and Lullaby* musical success, *King David*, which is given a most pleasing presentation to a large audience. Robert Lett in the title role succeeds admirably in providing abundant fun. *Alma* heads again adds to her local popularity as *Pia*, the young soldier of fortune. *Agnes Finlay*, a prime Aborn favorite, makes her first appearance, meeting with a strong reception. As *Angela*, another welcome newcomer is the lovely *Madeline*, *Charles W. Morris*, who divides the merriment as *Mudge*, the historian, and *Bonnie*, the prime minister. Other attractive impersonations include John H. Phillips, as *Pauline*; Harry Llewellyn, as *Dr. Fink*, the court physician; Carrie Barnum, as the sprightly *Annette*; and Laura Millard, as *Queen Lili*. Next week, *Robin Hood*, in place of *The Merry Monarch*, as first announced. A continuation of the opera season beyond the original four weeks, as announced to follow, with a season of grand opera for three weeks, six of the standard works to be rendered for three nights and matinee each.

The Columbia Players at the Columbia are meeting with the biggest kind of success, with remarkable attendance that tests the capacity. Julia Dean, last season's most favored of stock stars, heads this company at this house, following the closing of the Belasco production of *The Lily at the Mayflower* in New York Saturday night, and joined the Columbia Players to-night as leading lady for the remainder of the season. She appeared to a packed house and a reception that signally interrupted the continuation of the performance for quite a while. She plays Mrs. Cynthia Karlska in *Langdon Mitchell*. The New York idea, probably the leading lady that has appeared at the head of a stock company in Washington has attained greater popular esteem than Julia Dean. Edwin H. Curtis deserves praise for an admirable stage production. Next week, *The Great Divide*.

The regular season at the Academy of Music closed last week with the engagement of *Grand Opera*, which had a successful week.

Everett Butterfield, recently of *Mabel Taliaferro's* The Call of the Cricket company, last season's leading lady for the remainder of the season, joined that company this week.

The reservation fronting the New National Theatre during the past week has been made prominently attractive and permanently historic by the dedication to the city by the Government of the heroic equestrian statue of Count Casimir Pulaski, a Revolutionary War Polish patriot, erected by an act of Congress.

JOHN T. WARD.

PORTLAND, ORE.

Bonita Pleased from the Start—Warm Weather Does Not Affect Attendance Here.

Bonita made her first appearance in this city at the Baker 1, and played to continually increasing houses all week. This charming and magnetic woman has indeed made an impression. She came here entirely unknown, in a hedge of mystery and pretty girls invited *Widow Woman* and *Song*, which were agent announced had run 400 nights at Circle Theatre, in New York. The personality of Bonita won attention right from the beginning, and although the weather has been very hot her houses soon reached capacity. Next to-night, *Widow Woman*, the diminutive, squeaky-voiced little comedian, and others of the cast were clever, including a handsomely dressed chorus and five of the liveliest dancing ponies seen here this season.

The National Opera co. opened a season at the Portland in *Boccaccio* 1, with a most excellent co. headed by Alda Hemmi, prima donna, supported by a strong co. of principals and chorus. Business was fair on the first, though was somewhat affected all over the city by warm weather. For week starting a two operas are announced. *The Bohemian Girl* and *Martina*.

The Prince of To-night, a bright musical comedy, containing all the charm of fairland lore modernized to meet the taste of grown-ups of to-day, was the attraction at the Grandview 1-4, and business was good. As the Prince, Henry Woodruff makes a fine appearance, with excellent stage presence and good delivery. Ruth Peebles appears to effect as *Virginia*, and Lew Lawson as the old gardener played his part well. The entire cast gave strong support and the result was a marked success.

His Last Dollar was the offering opening 5 and continuing for four performances. This is a play vivid with the life of the race track, though it is not dependent solely on its racing interest for its gripping qualities, and the presentation of *His Last Dollar* as old Joe Baxton makes the offering almost remarkable. Mr. Higgins is lovable, cheerful and wholly delightful. Elton Milford as *Alfalfa* won the hearts of the audiences. Clara Armstrong in the role of *Blanche Downs* played the part with sincerity. The rest of the characters are in good hands. *Cousin Kate* followed by *The Thief* 15 and *Widow Jones* 17.

The presentation of *The Two Orphans* by the Athol Stock co. at the Lyric week closed last night, and successful season of the co. The cast was well chosen and the play was pre-

sented in its strongest colors. Commencing 9 and for the summer, the Lyric management will present "conversing pictures," interspersed with vaudeville and illustrated songs.

JOHN F. DEAN.

SALT LAKE CITY.

Maude Adams Had Busy Three Days—Stock Company Packed the Danes.

At the Salt Lake Theatre Maude Adams in *What Every Woman Knows* did a phenomenal business 6-7, playing five performances, 6 houses packed from top to bottom. In fact houses were all sold out before rise of curtain. A *Salience* were enthusiastic, and society was out in its springtime garb, the house as seen from the stage being a vast flower garden of beauty. The great strain of playing five times in three days precluded the possibility of Miss Adams taking with the many friends and relatives of the city of her birth, but she did the good and noble thing in giving all the receipts from one packed matinee to the Orphans' Home as a sort of viable evidence of her love for one and all. This, together with half an hour with *Maude Adams* (eighty-nine years old and still as good and hearty), her mother and relatives, a short "singing Salt Lake" ride with H. G. Wagner of the "News," ten minutes at the Chevy Chase on "Mother's Day," and all the rest was work. At the Colonial, Dorothy Morton, in *The Widow Jones* did light business 1-7. Oscar Walsh, Frederick Couger, Gene Le Roy, Allen Hamner, and Herbert Newton were engaged in their respective parts. The Red Mill 1-7, *The Willard Mack-Maude Lane* co. 1-7 presented *Heartsease* to business good packed. Next week, *The Morals of Marcus*.

Tory Cavallo, treasurer of the Bungalow, has secured the Orpheum at Ogden and will run a summer stock co. under the vaudeville season re-open in September. *Blanche Douglas* and *Wendy Travers*, supported by members of the Bungalow Stock co., will furnish the plays.

George Derr, proprietor of the Penn. Arcade, is negotiating the sale of the same to A. Bernstein.

The management of the Lyric (theater) gave a benefit day to the Actors' Fair, at which the various professional people now in the city appeared. It proved a great attraction and over \$10,000 was taken, a previously agreed percentage of which will be forwarded to the fair.

On his way East, Walter McCallie dropped in to shake hands with his many friends here during the week.

The Shubert opened its vaudeville career 1, presenting a bill which drew houses and packed all the week. Allen, the trick bicyclist, and Franc Le Maine skater, were among the headliners. Two reels of moving pictures are given besides 3-5 vaudeville number. Max Fierstein is the owner, the Shubert Co. is the manager.

The Theodore Lerch Stock co. closed 1-7, the Grand and have gone on the road. This leaves the house dark once more, as Uncle Dick Butler has lost money on it. There is now some talk of turning it over to Harry Heron of the Lyric.

At the Orpheum the Herring-Curtis aeroplane was the headliner, thousands going up to the stage to closely examine it.

The Mission Troupe of Women Artists at the Mission was one of the neatest and most unique acts ever seen here.

O. E. JOHNSON.

CINCINNATI.

Jacob Adler in Repertoire Next Week—Chester Park Open—Other Summer Features.

CINCINNATI, May 18.—Jacob P. Adler will appear at the Walnut on the evenings of May 21 and 22 in repertoire, in *God's Unchastity*. The *Wild Man*, and *Solomon Kaus* supported by an all-star cast.

The convention of the American Federation of Musicians was held here last week. A band of 200 musicians led a procession to the Grand Opera House on last Monday, where its sessions were held.

Chester Park opened last Saturday. The free vaudeville bill contained several feature numbers, including Davey and Poney, dancers; Nelson's Comiques in *A Mother's Disobedience*; Buckley's Canine Wonders, Musical Gerald, and Holmes' Wild West Show.

Walter Draper, secretary of the Zoological Garden company, has arranged with the Ben Direct Players for their appearance at the Zoo in a repertoire of Shakespearean plays. These players have appeared several times in the leading theatres of the city, and are known to be first class.

Manager J. J. Weaver, of the Lagoon, announces that the stock company which will play at the theatre at that popular resort the coming summer, will be headed by Herschel May, formerly of the Forepaugh Stock co. at the Olympic. The leading woman is Mrs. May, known on the stage under the name of Edna Ellsmere.

A. J. MCNAIR.

BALTIMORE.

A Successful Grand Opera Season to Be Followed by Light Opera—Page Stock Co.

BALTIMORE, May 18.—The second week of the Aborn English grand opera company's engagement at Ford's, which began to-night, marked the beginning of their change of plans, giving two operas each week instead of one. This will present a grand opera repertoire of five operas in three weeks, after which the Aborn comic opera company will present a summer season of lighter works. *Carmen* was presented this evening, with Bertha Shalek in the title-role. *Prince von Busing* will sing the same part later in the season. A new tenor, Charles Tamme, appeared in the cast to-night. Next week *Martina* and *Pastor* will be heard. The company is playing to crowded houses.

The Page Stock company continues its successful season at the Auditorium, being seen to-night in a revival of *Manfield Comedy*, *Prince Karl* with Douglas J. Wood in the role of the Prince. Julia Booth and the other members of the company united in giving an excellent performance. St. Nino is the play selected for next week.

Vanderbilt is being presented at the Academy, the Holliday Street, the Victoria, the Wilson, the Maryland, and the Gayety.

HAROLD BUTLER.

Facial "Make-up"

Irritates Your Eyes. Makes them Dull, Red and Weak. For Reliable Relief Try *Murine Eye Remedy*. You Will Like *Murine*.

PITTSBURGH.

Mrs. Fiske and the Manhattan Company in Pillars of Society—Other Attractions.

PITTSBURGH, May 18.—The annual engagement of Mrs. Fiske is always looked forward to by members of the culture here as an extraordinary and enjoyable one, and there was no disappointment last week when *Pillars of Society*, was enacted by the Manhattan company at the Lyceum Theatre. This distinguished and greatly admired actress, who has been in the city for the first time in real acting value is large. Her portrayal was most artistic, convincing and showed her growth as a player. *Holbrook* Blinn's part of *Karsten Bernick* was most prominent in the play, and this actor's work was sincere and convincing. The *House of the Seven Gables* was a bit of character work, which could not be omitted. *Veda McWaters*, *Alma*, *John*, *Maria*, *Madden*, *Edward Mackay*, *Cyril Chadwick*, *Henry Stronheim*, and *Patricia* were all excellent in their parts. The *House of the Seven Gables* was a bit of character work, which could not be omitted. *Veda McWaters*, *Alma*, *John*, *Maria*, *Madden*, *Edward Mackay*, *Cyril Chadwick*, *Henry Stronheim*, and *Patricia* were all excellent in their parts. The *House of the Seven Gables* was a bit of character work, which could not be omitted. *Veda McWaters*, *Alma*, *John*, *Maria*, *Madden*, *Edward Mackay*, *Cyril Chadwick*, *Henry Stronheim*, and *Patricia* were all excellent in their parts.

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PHILADELPHIA PLAY NEWS

Otis Skinner Owns The Changeling—Lord for a Day Scores with a Local Cast—A Job for Oscar Hammerstein—Pen and Pencil Club Entertains Professionals.

(Special to The Mirror.)

PHILADELPHIA, May 16.—It is to be hoped that the old saying, "a good beginning makes a bad ending," will not be applicable to Manager Frank Howe's stock company venture at the Walnut, which he inaugurated last Monday night before an audience that completely filled the house. The play was *Sappho*. It has been here time and again, with players better known than Eugene Blair and her associates, but it is no exaggeration to say that it has never been given a more satisfactory presentation. Miss Blair, of course, was "at home" in the part of *Sappho*, and gave one of those strong, finished interpretations for which she is noted. An excellent cast supported her. George Palmer Moore was effective as Jean Gausin. If he continues his good work, it will not be long before we can call him "one of Philadelphia's most popular leading men." Edward F. Manary made a capital Uncle Cesar, and J. David Herblin an acceptable Caudal. Leopold Lane was less satisfactory as Dechelette. Others in the cast included Frank T. Charlton as Flamant; Margaret M. Lewis as Madame Hettens; Ruby Hoffman as Aunt Divonne; Harry J. Fischer as Helmea; Master Leo Lewis as Joseph; Grace St. Claire as Alice Doro. This week, *Easa*.

The Orpheum Players last week appeared in *A Little Brother of the Rich*, the satirical comedy of high life, in four acts, dramatized by Joseph Medill Patterson and Harriet Ford, from the novel of the former, at the Chestnut Street Theatre. It was the first time the play had ever been presented in this city, and, naturally, there were many new faces among the week's audiences. As was the reception given to the book, society will hardly fail in love with the play. Acts 1 and 2 are very strong, but there is a decided weakening in the last two acts, and they required skill of the highest order to prevent the action from lagging. Fortunately, Wilson Melrose as Paul Potter, and Marion Barney as Sylvia Castle, supplied this skill with effect, and the play has marked another Orpheum Players' success. Leah Winslow as Mrs. Elvers, Kathlene MacDonnell as Katherine Dunbar, Edwin Middleton as Richey van Hiken, and George D. Parker as Richard Elvers were fully equal to the work required of them. Miss Winslow in particular being most satisfactory. The play was well staged. This week, *The Melting Pot*.

Miller Bros.' 101 Ranch Wild West Show did a big business in this city last week. It is a real wild west show, in that the performance was not interspersed with other features. All the acts were of the wild west type, and of to-day, but of twenty-five or thirty years ago. A most entertaining and instructive programme was given.

The amateur character and musical organiza-

tions of Philadelphia are now having their inning. The Savor Opera company appeared in *Patience* at the Broad on May 12, 13 and 14, presenting the opera in a most acceptable manner. A *Lord for a Day*, a musical comedy, was given at the same theatre last Monday evening, and scored quite a success. The participants were all Philadelphiaers, as was its author and composer. The evening, also at the Broad, the Browning Society will give its eight annual dramatic performance in commemoration of the birth of Robert Browning. The play, entitled *The Changeling*, is from the pen of Emily R. Perkins, a member of the society. Acting rights of the play have been acquired by Otis Skinner, and to-night's performance is by his permission. In the week beginning June 5 seven performances of *Richard Harding Davis' comedy, The Dictator*, as played by William Collier, will be given at the Broad by the Philatrist Players, an active theatrical organization connected with the Catholic Philatrist Institute. Permission to produce the play has been received from Charles Frohman.

The Coburn Players will appear in a series of outdoor performances on the evenings of May 25, 26 and 27. They will be given in the Botanical Gardens of the University of Pennsylvania. Charles W. Jamme, a tenor singer, who made his debut in grand opera as Radames in the Philadelphia Operatic Society's production of *Aida* two years ago, has engaged to sing the leading tenor roles with the Aborn Grand Opera company. He will make his first appearance with that organization in Baltimore in Carmen to-night.

Oscar Hammerstein may become a director of the Philadelphia-Chicago Grand Opera Company, which has just been organized by Philadelphia and New York capitalists. The Pen and Pencil Club, as its name indicates, a newspaper organization, last Friday night entertained at 1018 North 13th Street the members of the Midland Sons and 101 Ranch Wild West. It was a great affair, even if the guests were compelled to do "stunts" in repayment for some palatable refreshments. The Clansman will be presented at the Chestnut Street Theatre by the Orpheum Players week beginning May 22.

Nella Webb now has the part formerly taken by Stella Tracy in *The Goddess of Liberty*. The role vacated by Miss Webb has reverted to Anita Sanchez, who had it before Miss Webb joined the company a few weeks ago. The German Theatre Stock company ended its season Saturday night and will reopen Sept. 24. During the past season the repertoire consisted of 25 dramas, of which 14 were entirely new; 10 musical comedies, of which 5 were entirely new; 20 operettas, of which 10 were entirely new; 9 comedies, of which 5 were entirely new. JAMES D. SLADE.

SAN FRANCISCO.

Grace George and a Strong Company at the Columbia—News Items.

At the Columbia Grace George captivated her audience evening 3 at her opening performance in *A Woman's Way*. The vehicle was clever and the acting of the star brilliant. With her was an excellent cast, consisting of C. Aubrey Smith, Jack Stanning, Frederick Hamelton, Henry Miller, Jr., Charles Stanley, Charles Keefe, Elwood Cromwell, Gardner Burton, Carolyn Kenyon, Ruth Benson, Louise Bial, Jewel Power and Lulu Konari.

The Thief, at the Van Ness, had a very flattering engagement with Edna Shannon and Herbert Keizer playing the leads to the admiration of the audiences.

The Alcazar had a comedy hit on the boards during week ending 3 entitled *Just Out of College*, and for the week ending 16 *The Commanding Officer* is the bill.

At the Garrick 6, 7 When Fairies Ruin was produced by society folks for the benefit of the Industrial Farm. The play is by Dr. J. Wilson Shiela, a literature for the sake of literature.

Dr. Wulner gave recitals 6 and 8 at the Valencia and his first performance afternoon 3 at the Greek Theatre.

Berlin depicted 3 at the Garrick by Wright Kramer and Damrosch to follow with his popular orchestra.

The Shuberts have made arrangements whereby their attractions will now be seen at the Savoy, which house is owned by John Corbett.

The Y. M. I. gave minstrel performance 3 at Valencia, to good house.

Ralph Cummings, who was a favorite at old Morocco's before the fire, is at the Chutes in a sketch entitled *The Typewriter Girl*.

Pongers, who created a furore when she first came from Paris, is now engaged at Dunn Brothers, singing during meal hours and at night. She was at the Portola Cafe for two weeks.

Lander Stevens is now in the Alcazar east. More houses are dark in San Francisco than ever known since this became a prominent theatre centre.

Jack Gottlieb, Joe Gottlieb, Mel Marx, Morris Meyerfeld, J. Dan Frohman and Mr. Bringer are responsible for the big benefit to be given here shortly for the replenishing of the Actors' Fund of America.

A carload of stage effects has been shipped to the Greek Theatre to be used by Maud Adams during her performance. A. T. BARNETT.

BUFFALO.

Lillian Russell Has Many Admirers Here—Jacob Adler Well Received.

Lillian Russell, looking as charming as ever, was the attraction at the Star 3-7, and more than pleased her host of admirers which completely filled the house for four performances.

Jacob P. Adler, supported by Madame Sarah Adler and a brilliant co. of players, gave *God's Punishment* and *The Stranger* 10, 11, to large and distinguished patronage.

Glorious Betty gave unlimited opportunities to the stock co. at the Tuck 9-14. Miss Pealy was excellent and is, without doubt, the best leading woman seen in stock here since the days of Sarah Truax. Others who deserve special mention were Hollis Holden, Theodore Marten, Jack Drummer, John Fenwick, Harmon MacGregor, Teresa Dale, and Charles Diem.

Hundreds turned away at every performance was the rule at the Lyric 9-14, when Three Weeks with Jennie Fowler in the leading role, was the attraction.

Viola Sheldon and the Hastings attraction drew well at the Garden 9-14.

Morning, Noon and Night, with Teddy Burns and Virginia Ware, was at the Lafayette 9-14.

Joseph Manning, who scored one of the hits in *The Fortunes of Betty*, Cecil Snodder's latest play, was entertained during his stay in town.

William Lutz was a caller during the past week. F. T. O'CONNOR.

SEATTLE.

Efforts of High School Students Pleased Large Audience—S. R. O. Sign at the Grand.

At the Moore the Lincoln High School students gave a creditable presentation of *The Private Secretary* April 30 before a large audience. In the cast were Avenell Bond, Frankie Olsen, Arthur Cohen, Clarence Langdon, Emil Jarvis and other clever young people. Your Humble Servant 2-4, matinee 4, was presented in a manner that elicited the hearty applause of large audiences. Otis Skinner in the title-role made the most of the part and was cordially received. Lucita Jewel as Margaret Druce was well fitted for the part, which she embellished with ease and grace. Miss Jewel, who is also favorably known in Portland, made a hit at the Grand in *Easa* two years ago. In the cast were Isabel Richards, Jennie Cromette, Edward Fielding and others who rendered efficient support. The concert 6 given by the Ladies' Musical Club was a great social and artistic event. Dark 5 and 7. Henry Woodruff in *The Prince of To-night* 8-14.

The Gingerbread Man 1-7 at the Grand opened to S. R. O., and good business prevailed during the remainder of the week. Wally Helston in the title-role scored effectively. Carrick Major as Machavaline Fudge, Ross Snow as Wondrous Wise, Luis Vrohman as the Good Fairy, Fred Holmes as Simple Simon, Oscar Murray as Merry Dax and others contributed to the enjoyment and merriment. In the cast was a good representation of beauty and talent. David Higgins in *His Last Dollar* 8-14.

The Russell and Drew Stock co., under the capable direction of S. R. French, gave a first-class presentation of *A Chorus Girl's Luck* at New York 1-7 at the Seattle, and the attendance averaged good business. Anita Allen in the

title part displayed her skill and cleverness to the best advantage. In the cast were Claire Sinclair, Eva Marie French, Virginia Kames, Howard Nugent, Trus Boardman, Edward Kellie, Charles Connors and others who contributed to the success of the performances. A Great Temptation 8-14.

At the Lota East Lyne 1-7 was presented in an effective manner before medium and large houses. *Allicia* May as Lady Isabel gave a faithful delineation of the part. William Morris in the heavy role was convincing, as usual. Lillian Griffith scored heavily in the role of Cornelia Carlyle. Fred Clarke as Richard Hare made the most of the part, and the other members of the cast rendered good support. Reurrection 8-14. BENJAMIN F. MESSEVEY.

MILWAUKEE.

Frank Hatch, Comedian and Stage Director—The Friend Players Disband.

Niobe is the title of a very clever farce-comedy which is being finely played by the stock co. at the Alhambra, week commencing 9. This play gives a great opportunity for an exhibition of Frank Hatch's ability as a comedian, and when taking into consideration his added duties as stage director great credit must be given for the fine performance. Maude Gilbert in the name part played in a delightful manner. All of the members of the co. seemed at home in their parts, and the principal roles were extremely well taken care of by Harry Hilliard, Maude Burns, Clara Sidney, Frederick Burt, Franklin Jones, George McIntyre, and Florence Bushy. The stock players practically have the entire amusement field to themselves, on account of the Davidson being dark and the closing of the Shubert 8. The New South 10-31.

The Friend Players at the Shubert disbanded 8, on account of the inability of the management to make the venture a paying one. The fare-well performances, which were witnessed by large houses and farrowed speeches were made by different members of the co., who expressed regret at being obliged to leave Milwaukee. E. W. Morrison, Hallet Bosworth, and Willard Blackmore have already departed for the East, and as some of the members of the co. have not announced what they will do, Wilson Reynolds and his daughter, Maxine Reynolds, have arranged to play the sketch *Editha's Barrier* at the Crystal within a short time.

The old favorite Uncle Tom's Cabin opened at the Bijou 8 and is proving to be a great drawing card. The presenting co. is adequate for all purposes and the production is well worth a visit.

A melodrama stock season will open at the Bijou 18, under the direction of Klimt and Gaspard, the stock producers. The co. will be headed by Lotta Edmunds and Henry Gaskill. The first play to be presented by the new co. will be *The Montana Limited*.

The third week of the engagement of the Aborn Opera co. at the Fabst commenced 9, with a production of *Aida*, in which Harry Davies made a hit. Lucia will be the Bill 12-14.

A diversified bill of uniform excellence opened week at the Majestic 9 to large houses, the headline attraction being a sketch entitled *The Picture of Dorian Gray*, presented by Edwards and Adelphi. *Blind Love* was also a hit. This is a very good sketch and has been staged in a fine manner. Another number on the bill which made quite a hit was that of Murray and co. A. L. ROBINSON.

SPRINGFIELD, MASS.

The Court Square Closed Season with Good Offering—Stock Company Notes.

The New York Grand Opera co. made an awful fiasco by breaking up at Waterbury night of 6, because of internal dissension. There was a \$1,200 sale waiting for them here for Saturday, and buyers all through the morning till the announcement came about 11 o'clock. They didn't even telephone Springfield to ask a question. The regular season at the Court Square ended with *The Traveling Salesman* 12-14; a fine performance of a rollicking comedy, in which Frank McIntyre and Gertrude Cochran excellently shined.

It is the Hunter-Bradford Players instead of the Cook Stock that we will have at the Court Square this summer. The shift was closed 7, as Manager Cook has all he can attend to in his Western Summer Stock here. The Hunter-Bradford made a fine reputation here for the summer seasons of 1908, 1907 and 1906, and will be welcomed back. They open 23 with *Davis' Soldiers of Fortune*.

The Gilmore had pictures of the Nelson-Wolcotts 8-11.

The Polk Stock co.'s presentation of Clyde Fitch's *Girls 9-14* was a big laughing hit. Lynn Pratt as Holt, Gertrude Magill, Wanda Howard, and Violet Landowne as the Three Girls, and Jessie Pringle and Harold Kennedy scored in their parts. The Call of the North follows.

ST. PAUL.

The Neill Stock Company's Offering Proved Suitable—Amateur Notes.

The Metropolitan had the Lyman H. Howe Travel Festival as an attraction for week 9-14, with matinee every day. The series consisting of motion pictures of scenes in various parts of the world, accompanied by voices and sounds to make up very realistic pictures, pleasing to the eye and ear. The really thrilling runaway train created quite a sensation. The pictures were very pleasing and have been well attended. Otis Skinner 15-21.

Brewster's Millions 9-14, produced here for the first time by the Neill co. at the Grand, proved to be very suitable for the summer stock audiences. Harry C. Brown as Monty Brewster fitted the part well. Eleanor Montell and John D. O'Hara were particularly to be commended in their parts. The various scenes were well done for a stock production of this kind. The *Girls* will be produced by same co. 15-21.

A blackface minstrel performance 6, given by the Local Association of Bank Clerks, brought out a large and enthusiastic audience to the Auditorium. The performance was very good; those taking the leading parts were well trained and the musical numbers were excellent. GLENN A. MORTON.

ST. LOUIS.

The Summer Garden Season Opened—Success of Mother—This Week's Bills.

ST. LOUIS, May 16.—Mother, the home-life play, continued a drawing business last week at the Garrick. Crowds saw and praised the play. Emma Dunn drew an appealing mother and was assisted ably by Frederick Perry, Jane Corcoran, and James Murphy.

The Right of Way played at the American and by reason of its excellent company pleased largely. P. August Anderson as Portuguese and Hallet Thompson as Charlie Steele proved worthy successors of Theodor Roberts and Guy Standring in the roles. Arlene Hackett presented a winsome Rosalie. As a whole, the play received a very creditable presentation.

Hevin's delighted her admirers by bringing forth Beniah Poynter in *Little Lord Fauntleroy*. She was fully fitted to the jaunty, difficult role. Joseph Kelvin made an excellent Earl of Dorset.

The Summer garden season has begun with attractive weeks at Delmar Gardens. It was not Heights, and Forest Park Highlands. Vaudeville of the wire walking, song and dance, acrobatic type will reign supreme at these houses this summer. Suburban garden will open June 8, with Amelia Bingham as the initial star, under Oppenheimer management.

This week: Olympic, Jacob P. Adler in *God's Punishment* May 15. The True Power May 16. Monom Krause May 17. Garrick, Sothern and Marlowe in *Shakespeare's repertoire*; Hevin's, Beniah Poynter in *Molly Bawn*.

FREDERICK LOUIS DOYLE

TACOMA.

The Red Mill and St. Elmo Pleased Tacoma Patrons—Business Fair.

At the Tacoma The Red Mill April 24, 25 pleased fair sized audiences. This was presented by Martin and Knorr co. Otis Skinner 27 in *Your Humble Servant*. St. Elmo 28, 29, 30, presented by a great co., but the plot, the old costumes and the witcheries of Southern life and scenes pleased limited audiences. Charles R. Gunn in stellar part did his work well, and the same must be said of Louise Brownell as Agnes Powell. FRANK B. COLE.

PLAYS FOR NANCY (BOYER.)

The Richest Girl, which was used last season as a starring play by Marie Dore, has been secured for the tour of Nancy Boyer, in stock, through Sanger and Jordan. This is one of the first of the Frohman plays to be used at popular prices in the Middle West, and as the style and personalities of Miss Dore and of Nancy Boyer have been pronounced identical, the piece should be a notable success. Miss Boyer's list of plays. Other plays already secured for Miss Boyer by her manager, Harry A. March, and her director, Henry Testa, are the *Honeywood* Pollock society comedy *Clowns*, and *The Foreman* That Be, by Avery Hopwood.

THE RECORD OF DEATHS.

News was received by THE MINNESOTA last week of the death of Carl August Hasenwinkels, known professionally as Carl A. Hasenwin, in Mineral Wells, Texas. Mr. Hasenwin was born in Steina, Germany, in 1849, but came to America with his parents and brothers and settled in Washington, Ill., in 1857. He graduated from the Illinois Wesleyan University and Albany, N. Y., Law School and practiced law for a short time. His success in amateur theatricals made him desirous of a professional stage career. His first professional appearance, which occurred before his study of law, was in the company of Emily Melville in *Black-Eyed Susan*. With her he remained a couple of seasons. Then his studies and a two years' practice preceded his return to the stage. In the title-role of *Michael Stran* and as Marquis De Tanager in *An Actor's Marriage*, with Maude Granger, Mr. Hasenwin won many flattering notices, but it remained for *The Silver King*, in which he played for fifteen years, to bring his lasting fame. Later he played the Earl in *Little Lord Fauntleroy*. His last appearance was in *The Lion's Heart*. Eight years ago Mr. Hasenwin retired from the stage, and made his residence at Holly Beach, N. J. He married Frances Clark, of Illinois, and a two years' professional life. Mr. Hasenwin produced *The Silver King*, in which he assumed the leading female role. She died two years ago. He leaves three brothers, William, of Hudson, Ill.; Henry, of Bloomington, Ill.; and Herman, of St. Cloud, Fla. The funeral and interment was at Holly Beach, N. J.

Joseph Wigham, who played in *Bothered* and *Campbell's Just Out of College* company for the past two seasons, died suddenly at his home in Ashland, Pa., Sunday, May 8. His death was caused by a pulmonary embolism. Mr. Wigham was born in Huntington, Pa., thirty-five years ago. He made his first professional appearance with the Harry Davis stock company, of Pittsburgh, with which he remained two years. He then successively appeared with Jane Corcoran in *A Doll's House*, the Columbia Stock of Brooklyn; Sherlock Holmes company, and Just Out of College. He is survived by an invalid wife, a mother and two sisters.

John Keast, an English actor and an extra member of the New Theatre company, which played in Baltimore last week, died in that city May 9. He had played in *The School for Scandal* and *Sister Beatrice*. His body was cremated at the London Park Crematory May 10. Though he had appeared several seasons in this country he was not well known. He is survived by a wife, three small sons and a twelve-year-old granddaughter, Gladys Brooks, who had appeared with the New Theatre company.

Ulrich Kenrade, a full-blooded American Indian, who had appeared in *The Squaw Man*, shot himself May 8, and later died at St. Vincent's Hospital. Kenrade is said to be the son of a Sioux chief and a graduate of Carlisle. He leaves a sister, who is a school teacher in Chicago, and a brother, who is living in Indian Territory.

Michael Billie, a Greek actor, died at the Western Penitentiary, Pennsylvania, last week. He was serving his third year of a thirty years term for murder. He left a brother, Alexander Billie, of Ambridge, Pa.

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AROUND VARIOUS CIRCUITS

NEWS OF IMPORTANCE REGARDING THE BOOKINGS FOR NEXT SEASON.

National Theatre Owners' Association Promises New Attractions for Cities and Towns All Over the Country—C. A. Burt Optimistic in His Views.

The theatrical atmosphere has cleared to a marked degree during the past week. The question now remaining to be solved is to what extent a certain few of the producers will hold out in opposition to the movement for the "open door" policy as adopted by the National Theatre Owners' Association, which is making a determined fight to induce all producing managers to play their attractions independently.

That the new organization will be successful in its effort in this respect is an assured fact in the minds of officers John Cort, Mose Reis, Albert Weiss and J. J. Coleman, and directors Jake Weiss, H. L. de Olive, James Wingfield, Charles T. Kindt, C. A. Marshall, G. M. Walker, John L. Kerr, Ed. Overholser, L. M. Crawford and Calvin Helling.

During the week the National Theatre Owners' Association has increased its membership greatly, about sixty theatres in the East coming into the merger under the head of the Eastern Theatre Managers' Association. In the Middle West (Oleford and Bell, who control a string of theatres in southwest Missouri and in Kansas, including Pittsburg, Chanute, Fort Scott, Topeka, Parsons and Independence, Kan., and Springfield, Mo., have been added. Also in the Middle West Wingfield's Central States Theatre Company has been greatly strengthened, as has the Copper and Iron Circuit. In the South the Jake Weiss and H. L. de Olive theatres have been increased and the Albert Weiss theatres in Texas, Arkansas and Oklahoma have been rounded out to a complete whole.

The circuits now included in the National Theatre Owners' Association are Cort's Northwestern Theatre Association, the Copper and Iron Circuit, Walker's Winnipeg Circuit, Albert Weiss' Circuit, Overholser's Oklahoma Circuit, J. J. Coleman's Circuit, the Jake Weiss and H. L. de Olive theatres, the Eastern Theatre Managers' Association, the Mose Reis Circuit, the Julius Kahn Circuit, the C. S. Hathaway Circuit, the Crawford, Philley and Sebring and the Chamberlains, Harrington and Kindt circuits, the Central States Theatre Company and the Oleford and Bell theatres. This makes the number of independent theatres now under the control of the association approximately 1,000.

The bookings are proceeding rapidly over the various circuits and if the same energy continues for the next ten days the time will be practically filled. Theatregoers throughout the country can feel assured of an almost entirely new line of attractions the coming season, as the National Theatre Owners' Association is absolutely independent of all factions and many stars and plays—distinct New York successes of the past two years—will visit the vast territory controlled by the organization.

C. A. Burt's Southern Circuit, Inc.

W. J. McKiernan, author of *The Old Folks at Home*, advises that this attraction will be booked on the road this coming season.

J. H. Joel, manager of the Lyric Theatre, Gainesville, Ga., intimates that he is about to close leases for several other theatres in that territory, which will be booked through this office. Mr. Joel is at the head of a bill posting firm who control several plants in the Southern territory, and is well acquainted with what the amount paid for rentals in order to secure good patronage for theatres in the South and in order to gain that patronage has decided to remodel all his theatres and make them inviting to the public. He also announces that the class of attractions already booked for the coming season are satisfactory. Mr. Joel is not the only theatre manager in the Southern territory that is remodeling their theatre or theatres.

Chase City, Va., has been added to this circuit, and is desirable in order to break long houses.

Tom Lavelle, manager of Farasson's Opera House, Dawson, Ga., advises that he has arranged to have his theatre remodelled for the coming season, making it modern.

William A. Ellis contemplates launching two attractions for the coming season, and will be booked over this circuit.

C. H. Kerr, manager of Daisy Cameron in the operetta *Nancy and The Beauty Shop*, presented by forty people, which are now playing through the Northwestern territory, has booked both attractions through the Southern territory for next season.

Frank Loeffel and company presenting the novel and original shooting act, entitled *The Bullet Proof Lady*, which has been successful in the best vaudeville theatres, has arranged to launch an attraction on the road this coming season, and will play the Southern Circuit.

Arrangements have been made with this office to book the New Lyric Theatre, at Lexington, Va.

Tom Marks, manager of Marks Brothers' attractions, now playing through the Northern territory, announces that business is capacity in every case. His attractions are booked through the Southern territory for the coming season.

W. E. Vankester announces that as his health is improving, he will book Human Hearts through the Southern territory for next season.

Willis Flicker, manager of the Pickers Stock company, announces that his business for the past season through the Southern territory was very satisfactory, and he is looking return dates for next season.

Low Sully has commissioned C. A. Burt to arrange a route for his attraction, taking in the South and Southwest territory for his new musical comedy, *Am I a Chinaman?* Mr. Sully is a well known minstrel favorite.

The outlook for the coming season is more encouraging than ever before; many producers have commenced to book their attractions. Applications are coming in daily at this office for routes, since all matters have been amicably settled with the different booking exchanges.

DENVER.

Gus Weinburg and Richard Carroll Commended —Opening Dates of Elitch's and New Casino.

The Alaskan, with Gus Weinburg and Richard Carroll, pleased large audiences at the Taber 1-7. Desiring to continue, John R. Phillips, Al. Smith, Ed. Alder, Jessle Stoner, Alice Keen, Rita Lockhart, Marcell Scott and a well

trained chorus go to make up the present co. As the Sun Went Down 8-14. The White Squaw 15-21.

The new Casino Theatre at Lakeside (Denver's White City) will be opened 25. A large co. has been assembled by Lew Kelly, stage director, and will begin rehearsing at once. The promoters have been announced as the initial performance.

The theatre at Elitch's Gardens will be opened on June 5 by one of the strongest stock co. Mrs. Elitch Long has yet organized.

MARY ALKIRE WELLS.

LOS ANGELES.

A Musical Treat for Patrons of the Auditorium —Lillian Leighton "Made Good."

A rare treat was offered the music lovers 2-7 in the shape of Walter Damrosch and his superb symphony orchestra, together with such vocal soloists as Sarah Anderson, soprano; Nevada Van Der Veer, contralto; Reed Miller, tenor, and Marcus Herman, baritone. Fortunately the Auditorium was far from packed at any of the five concerts, but those who did attend gave hearty applause. It would be hard to say more for any particular one of the soloists than for the others, as each is an artist of distinct and marked character. Damrosch and his quartet were royally entertained at a Dutch supper given by the Garnett Club of this city.

The Majestic is still housing the favorite Western comedians, Kolb and Dill, and it's difficult to obtain seats for any performance. The Mustard King, The College Widow, and The Music Master comprised the triple bill offered 1-8, and funnier fun has not been enjoyed locally for many a day. Maude Berri is a decided favorite and Olga Stedman plays no second, for she is popular on and off the stage. Kolb and Dill will offer 8-14 their latest success, *The Merry Widow* and *The Devil*.

Brewster's Millions, now in its second week at the Burbank, is breaking all records at that house. Patrons declare it is the best presentation of this comedy ever offered here. The Barrier will have its initial stock co. presentation at this house 8-14.

May Hobson in *The Rejuvenation of Aunt Mary* has finished 2-7 a week of good business at the Mason. The play, which is new, fresh and offered capital entertainment.

Maude Adams in *What Every Woman Knows* comes to the Mason 10 for five performances, and at present writing all seats have been sold for the engagement. Strange Miss Adams cannot give us a word of her new play, but the business, we, out here, can't understand the wisdom of such bookings.

The Price is still on at the Belasco, with *Forty-five Minutes from Broadway* scheduled for 16-22.

Maud Allan appeared at the Auditorium 6, 7, for a special request return engagement. She was assisted by the Los Angeles Symphony Orchestra of over fifty pieces. Financially the two concerts were a great success.

Agnes Lee, who has been playing at the Lyric, will make her first appearance in *The Barrier* next week.

Robin Hood was the bill at the Grand 1-7, and it is said that Ferris Hartman and his co. received flattering praise for this success. Georgiana Stranahan, who has been playing at the Allan-Dale on account of sudden illness, consequently the part was allotted to Lillian Leighton, a local singer, who has been with the co. for some time; she made a decided hit. The *Sherlock* will be the farewell bill 8-14, and the *9-14* will be the popular co. an revival until early Fall, as they close their thirty weeks' run here for a tour in northern California. Oliver La Noir, the new bass, will tour with the co.

Announcement from New York that John Cort has turned over his string of playhouses throughout the West to the Shuberts created quite a stir of comment in theatrical circles this past week. Mr. Cort is under contract for ten years to book attractions for the Majestic Theatre. The Shuberts have been playing their co. at the Auditorium, which is managed by Lou Behrmer. In all probability both houses will be used and attractions divided. What effect will all of this have on the Mason Opera House is in question.

The death of George A. Dobinson some ten days ago was sad and regrettable. Mr. Dobinson was an old-timer here and took a lively interest in his dramatic school, and, in fact, all things pertaining to the stage. His criticisms were the best in the State, among his many friends and acquaintances throughout the land were the foremost actors and actresses.

Excavation for the new \$300,000 Orpheum is completed and work will be rushed on the edifice.

DON W. CARLTON.

DETROIT.

The Fair Co-Ed One of the Season's Best Offerings—Praise for Manager Lawrence.

Elsie Janis in *The Fair Co-Ed* played a week's engagement at the Opera House 8-14 and proved one of the most agreeable attractions to date at the Detroit this season. Margaret Anglin will be seen on the same stage 16-18.

The Garrick was dark 9-14. On May 23 Southern and Marlowe will begin a week's engagement, and it promises to be a memorable week. Manager Lawrence, of the Garrick, deserves much credit for success of the season which is drawing to a close. His untiring efforts have placed the theatre in the front rank among Detroit theatres, and it is hoped that the managerial reins will remain in his hands next season.

The act of Fred Lindsay, the famous Australian Bushman, made a profound impression at the Temple 9-15. In point of applause Steno, Nothing and King were accorded second honors for the week offering a clean, laughable, musical act. Tom and Edith Almond contributed a novel combination musical-dancing act. Ha Grannon, A. O. Duncan, and La Petite Revue completed the bill.

Vaughan Glaser and his players offered Old Heidelberg at the Lyceum 8-14 and for next week have in preparation *At the Mercy of Tiberius*. In case of success the latter will be sent on tour next season.

Billy Watson's Girls from Happeland were seen at the Gayety 8-14, and the week's attendance was all that could be desired. Next week, the Rents-Santley co.

The Oriental Beauties, featuring Louise Dacre, furnished diverting amusement at the Avenue Theatre 8-14. Miss Omega furnished the dances. Next week Miss Manhattan.

The opening of the new Miles Theatre, nearing completion on Griswold Street, is announced for Sunday evening, 15. ELYP A. MARGIN.

KANSAS CITY.

Sothern and Marlowe's Engagement Drew Record-Breaking Houses—Eva Lang.

The season's most notable engagement was opened at the Shubert 8 with the appearance of E. H. Sothern and Julia Marlowe in a week of Shakespearean productions. The announcement of this engagement had drawn one of the largest advance sales ever recorded in our city, assuring S. H. O. business several days before the opening. Sothern and Marlowe were the opening bill, and several hundred were turned away unable even to secure standing room. The presentation was made in a most elaborate manner throughout and found a ready appreciation from the big audience. The title-roles were portrayed in the highest type of dramatic art, while the supporting players were excellently cast, and such incidentals as music, lighting, etc., were excellent without exception. Never, perhaps, has Miss Marlowe appeared to such advantage, at least before a Kansas City audience, as she did as Juliet, winning round after round of applause at the fall of each curtain. Mr. Sothern as Romeo of course shared in the honors, although the possibilities of the role were hardly so good as some of the other characters will afford him. In fact his triumph came upon the very night, winning round after round of applause at the fall of each curtain. Mr. Sothern as Romeo of course shared in the honors, although the possibilities of the role were hardly so good as some of the other characters will afford him. In fact his triumph came upon the very night, winning round after round of applause at the fall of each curtain. Mr. Sothern as Romeo of course shared in the honors, although the possibilities of the role were hardly so good as some of the other characters will afford him. In fact his triumph came upon the very night, winning round after round of applause at the fall of each curtain. Mr. Sothern as Romeo of course shared in the honors, although the possibilities of the role were hardly so good as some of the other characters will afford him. 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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

As might have been naturally supposed, the contention of "The Spectator" in last week's *Mirror* that in motion picture acting "no player should face the front except when his movements and attitudes may be made to appear to consistently permit it," has not been received by all picture players with favor. "We have to get the story over, you know," said one of them in voicing a mild protest, "and the limitations of photography are such that the action must take place down in front in clear view of the camera or it cannot be seen in the picture." Of course, of course. This last statement goes without saying. The camera must be made to see, as with the eyes of spectators who are to be, all that takes place, but that which the camera sees and records should appear truthful and natural and should not bear on its face the stamp of counterfeit. It is no doubt a difficult matter to arrange a scene so that it shall appear to be the real thing and yet permit the camera to record clearly all that occurs, and this is precisely where superior directing and acting comes in. As for facial expression, too much dependence is placed upon it by the average picture player. The face is only one small part of the body, and with a great majority of players when the face is turned toward the front it has about as much real expression as a wooden Indian. Either this or it is distorted into an unnatural grimace that defeats the very purpose of the player.

Of a piece with the inartistic facing front indulged in by nearly all picture players is the acquired habit of many of them to introduce pantomimic gestures into their work. Indeed, there is no surer way to label a motion picture scene as spurious than to use pantomimic gestures. The chief purpose of the good player being to further the impression of reality, he should avoid rather than make use of pantomime, except where pantomime is legitimately called for. People in real life do not use pantomimic gestures unless they are deaf and dumb or when addressing persons of another tongue. In such cases it would be consistent, as it would be also if one were desirous of communicating with another without the knowledge of a third person present. And yet we frequently see picture players go through the motions of doing some act, such as asking for a drink of water by holding the hand in the form of a cup and pretending to drink from it, or describing a shooting by striking the attitude of aiming a gun.

But a more offensive use of pantomime in picture playing is where the players pause in front of the camera and tell by gesture what they mean to do. Usually they face the front and accompany their gestures with facial contortions as if addressing the spectators. They appear to be afraid their intentions will not be understood, when it is all perfectly clear to the dullist mind. For instance, a character approaches a house that he intends entering. Instead of appearing to observe the number of the house or recognizing it in a natural way and then entering, he must perforce pause and point at the door, twist himself into two or three attitudes, turn and tell some invisible person in front that he means to enter the house, and then proceed to do that which he should have done at the start, walk in. Picture playing is not pantomime and never will be. Pantomime is of the stage and smells of grease paint and chalk. The moment we see it in picture playing we know unconsciously that we are not looking at a motion photograph of a genuine scene, and the delightful sense of reality is gone.

In a similar way the stage aside, when used in pictures, is wholly out of place. A player, perhaps entirely alone in a room, desiring to display a certain emotion, will accompany his facial expression by moving the lips as if addressing some one. He may go through this unnatural business either facing the front or with a side view toward the camera, but in either case he is most probably doing that which no sane person would do under those circumstances in real life. Ordinary human beings do not talk to themselves like gibbering idiots. Under the stress of intense feeling a person alone

may ejaculate a word or two, but that is all, and it should be enough for any picture player.

THE *MIRROR* is in receipt of a letter from Thornton Kelly, 609 Belden Avenue, Chicago, complaining of an apparent injustice to him in a motion picture review in *The Mirror*. Mr. Kelly is entitled to his hearing, and here is what he says:

"As a writer of motion picture scenarios, I have received considerable benefit from the film reviews published in your paper. I have usually found the comments of your film critic thorough and to the point, but in the last issue (May 7) I note an assertion which proves that for once he is either misinformed or ignorant of the subject he attempts to discuss.

In criticizing *The New Shawl*, recently released by 'Imp,' he states that there was no apparent reason why the man held prisoner by the steel trap might not have dragged himself to some place where he could have pried off the trap.

Had the critic been as familiar with the weight of a large steel trap when he wrote the article as I was when I wrote the scenario, he would have found reasons in plenty. I have spent some time in the fur country, and know from experience the danger of setting foot in a bear trap. In fact, in some parts of the country it is an unwritten law among trappers that the trails near a bear trap must be marked with signs peculiar to the woods which will warn a man of the danger.

As to the other comments on the film, they are more or less justified, and I hope that this letter will be accepted as a piece of information, for I feel that I am still indebted to the critic for calling my attention to other errors that I have made from time to time.

Mr. Kelly is evidently a writer of discernment and sense, as is proven by his appreciation of *Mirror* film reviews (ahem!), and he will therefore recognize the fact that the reviewer did not criticize the heavy steel trap Mr. Kelly had in mind, but the one used by the producers of the picture and the manner in which they used it. Motion pictures presenting scenes that purport to represent actual events should maintain even the appearance of consistency in all details. The steel trap used in the scene referred to was carried easily by one man and was loosely chained to a log. Along came another man and got his foot in the trap, and some time later we are supposed to see him still held by the trap without evidence of the least effort to extricate himself, although it was evident that he could have freed the chain and would certainly have done so in real life. Common sense also tells us that once free he would have dragged himself, however painful it might have been, to some place where he could have pried the trap open, or at least made the attempt.

Mr. Kelly's kind words for the moving picture pages of *THE MIRROR* are indorsed by many other *Mirror* readers. If we may judge by the letters they write. Here is one from a firm of house managers in Al-

pena, Mich., who in a letter just received have the following to say:

"We derive much benefit from *The Mirror* and think it is becoming more and more beneficial to the motion picture field. 'Spectator's' comments alone are worth the subscription price. We remain,

Yours truly,
GEO. C. RICHEL AND SON.

Comment on "them kind words" would be superfluous and somewhat unbecoming "The Spectator." Communication received with thanks and placed on file.

Our good friend Gerald Griffin, now doing Europe, writes from Carlsbad in reference to a moving picture show he attended in that city. The theatre was a regular high-class vaudeville house, the Orpheum, Joseph Mode, manager, which opens its regular season May 15, but during the winter and early spring runs pictures twice a week at prices that would surely make an American manager green with envy. Boxes for six persons sell for about \$2. American money; loges 32 cents, gallery 20 cents. "Can you beat that for prices?" asks Mr. Griffin. About seven films are run, three of them being speaking pictures of different popular actors of Germany and Austria, the phonograph records working well with the film, although Mr. Griffin adds, "the operators are not good, and if some smart American would come over to Germany and start a ten-cent show he could make a fortune."

When some "regulator," reverend or otherwise, makes an attack on the picture shows the daily press never fails to play it up with strong headlines. Thus: In the *Herald* we find under the head, "Citizens Oppose Moving Pictures—Protest against granting license to show preparing to be operated in Fifth Avenue," an account of a movement to prevent the opening of an air-dome, the chief objector being Rev. David J. Hickey, who is quoted as saying: "When the owners of these shows cater to the most depraved tastes they become a demoralizing force." By what right does the gentleman assume that the air-dome will cater to the most depraved tastes? Again, in the *Times* we find a story headed: "Fights Picture Shows—Father Gardiner, of Bath Beach, warns mothers to keep children out of them." Father Gardiner declares that many of the pictures have a demoralizing effect on the young mind. On the other hand, in a more sane and liberal spirit, we find Mayor Gaynor quoted in the *World* as remarking that he had "visited several moving picture shows and had seen no cause for complaint," but this indorsement of pictures found not so much as a single word in the headlines of the article in which it appeared. THE SPECTATOR.

CORBETT IN FILMS

THE ACTOR-PUGILIST POSING FOR THE VITAGRAPH COMPANY.

A Motion Picture "Special" That Should Prove a Strong Feature—New Championships Are Won and Lost—Styles of Jeffries and Johnson Illustrated—Valuable Physical Culture Lessons—Arthur Barber, Millionaire Boxer, Assists Corbett.

The Vitagraph Company has in preparation a special film issue for which James J. Corbett has been posing this week at the Vitagraph studios in Flatbush. Interest in the coming Jeffries-Johnson contest adds to the importance of the Corbett film, as the actor-pugilist will, among other things, illustrate how championships are won and lost and will give picture descriptions of the styles of fighting employed by both Jeffries and Johnson. Corbett is assisted in the posing by Arthur Barber, the Boston millionaire amateur, whom Corbett believes to be the pugilistic equal of either Jeffries or Johnson.

In addition to exhibitions of championship pugilism as noted above, Mr. Corbett will give what is termed an "educational athletic demonstration." This will include physical culture exercises specially adapted for women and exercises for men, showing how the business man may and the athlete must cultivate his muscles to acquire and retain strength. The famous shadow boxing of which Corbett is said to be the inventor, will be one of the features of the film, and by a comedy touch will be given to the real by a burlesque boxing bout between Corbett and Miss Turner, the celebrated "Vitagraph girl."

SALES COMPANY VICTORY.

It Has Swallowed the Alliance—Murdoch Re-Enters Film Field.

The recent convention of the Independent Alliance in Chicago resulted in the adoption of a resolution indorsing the Moving Picture Distributing and Sales Company plan of control by the allied independent manufacturers and importers who came together on a modified basis. As originally organized, the Sales Company was composed of only the Imp and Bison interests, but by the new arrangement all the principal independent manufacturers are associated in the company which will act as distributing agent for them. The Alliance now becomes merely a social affair, as is the Film Service Association in the licensed field. The officers of the Sales Company are as follows: President, Carl Laemmle; vice-president, Pat Powers; treasurer, Charles O. Bauman; secretary, Herbert Miles; directors, J. J. Murdoch, Wm. Steiner and W. H. Swanson.

In connection with the reappearance of J. J. Murdoch's name in the film business, it is said that he is preparing to go into the manufacturing game.

WARNING ON FIGHT PICTURES.

The Patents Company has issued Exhibitors' bulletin No. 8, which reads as follows:

May 10, 1910.
Exhibitors are notified that the only licensed motion pictures of James J. Jeffries and Jack Johnson are the following: The Jeffries-Johnson Fight made at Coney Island by the Biograph Company; the Burns-Johnson Fight made in Australia by Gaumont; the Johnson-Ketchell Fight made in Colma, Cal., by the Ketchell Company. No other motion pictures of either of the above men are licensed. The recent pictures of Jack Johnson in training quarters are not licensed. Licensed exhibitors must not run unlicensed pictures in connection with licensed pictures. Licensed exhibitors must use only licensed pictures.

MOTION PICTURE PATENTS COMPANY.

PATHE FRERES ANNOUNCE FEATURES.

For the week commencing May 23 Pathe Freres announce a very good all-round programme. On three of the days there are comedies, in two of which that inimitable Max Linder takes the chief part.

May 24 A Sailor's Friendship, said to be a very strong sea story, starred with the usual perfection, will be the feature of the week.

May 30 is announced a comedy entitled Down with the Women, which is quite out of the ordinary, while on June 3 will be produced an art film, The Two Portraits. This film, it is declared, is not excelled by any art film yet released.

For June 4 an equally good feature, Macbeth, is announced. This film is also an art film, although not released as such. The chief parts are taken by leading French actors, and in all other respects it is said to be a magnificent, high-class film.

THANHOUSER'S NEXT.

The Thanhoouser release for May 30 is called Cudd at the Circus. It is described as a heart-interest drama with circus backgrounds and atmosphere that are expected to give it romantic flavor.

Reviews of Licensed Films

Love Among the Roses (Biograph, April 9).—Refined comedy in most agreeable form is presented in this film, pictured with tropical garden background of wonderful beauty. The story is delightfully pleasing. It tells of a wealthy young man and young woman just coming into their fortunes, who become engaged to each other because their social positions and their two properties make it convenient to do so. About this time a poor but pretty little lacemaker and a sturdy, handsome gardener find employment in the grand lady's household. They, too, conclude it would be a convenient thing to wed and they become engaged. But here Dan Cudd steps in, and during a number of pretty scenes we see the growing up of love between the rich young man and the lacemaker on the one hand and between the gardener and the rich lady on the other. Sadly the lacemaker hands the gardener back his ring, to his secret delight, while with equal sadness the lady of the house gives the rich young man his dismissal, to his concealed pleasure. Then the four young people rearrange their affairs according to the dictates of true love and all four are happy. There is one scene in the picture that fails to advance the story, but it is where the young lacemaker and the gardener are first introduced, before their employment. They are taking leave of an old lady, possibly the mother of one of them, giving the impression at first that the two are brother and sister.

Seven Days (Selig, May 9).—There is considerable fun of a certain sort in this picture, although it is not fun of a very high order. It is the story of a disreputable "jag" enjoyed or rather suffered by three foolish old fellows whose wives have gone to the country. The men proceed immediately to fill themselves up at the nearest saloon, and they keep up the pace until on the second day in a vaudeville theatre they behave too boisterously and are gathered in by the police, setting seven days in jail. The wives read of the affair and come home to greet them on their release.

The Mulligans Hire Out (Selig, May 9).—There is more wit in this picture and the fun is more spontaneous, partly because the setting is more sincere. The Mulligans hire out to live for a month in a vacant house that has gained the reputation of being haunted, the owner wishing to destroy this reputation by the continued residence of one family in the house for a continued period. The story of the ghosts, it appears, has originated from the fact that a party of men engaged in perfecting a mysterious invention have gained entrance to the premises and are secretly pursuing their work in one of the rooms. They see the Mulligans arrive and plot to convince them that the house is really haunted. They disguise themselves as bears and other wild animals, and when the Mulligans are ready to retire appear before them at unexpected moments. Mulligan and his wife flee in terror, clothed only in their pajamas, and finally bring up at the office of the real estate man who had hired them. Here they proceed to get even with their employer in ways more energetic than polite. The picture is well carried out for one of its kind and furnishes much amusement.

Kidd's Treasure (Lubin, May 9).—This comedy story has amusing plausibility, and while it is not uproariously funny, it is pleasing. A party of boys who have been reading dime novels and have rigged themselves up as pirates bury in the sand a box on which they have painted a skull and crossbones. They then bury under a tree a rudely drawn plan, signed Captain Kidd, telling how to find the treasure. Two fishermen wishing to dry their nets start to set a post near the tree, and of course find the mysterious plan. They herald the news and all hands repair to the seashore to dig up the treasure, which they find on opening to be merely a number of tins.

Hastus in Euja Land (Lubin, May 9).—There is plenty of real fun in this excellent farce, presented with the usual results. Hastus is a colored fellow who dreams a dream in which he hires himself out to a skipper as

(Continued on page 20.)

REVIEWS OF LICENSED FILMS.

(Continued from page 19.)

cook and finds himself after the wreck of the ship the only survivor in a strange tropical land. The natives make him prisoner and are about to boil him for a feast, when the Zulu princess sees him and claims him for her own. This to Rastus is even worse than being boiled alive, and he is having a difficult time in escaping her caresses when he awakens. The picture is a hit.

Pete Wants a Job (Pathe, May 9).—Farce comic incidents peculiar to the French and good for much amusement of a certain sort are presented in this film. Pete is represented as trying to secure various jobs, bill distributor, bill poster, street cleaner, lamp lighter, and so on, always with results disastrous to himself and others. The film, while having no high qualities excepting fine photography and clownish agility, nevertheless fills a recognized gap in picture programmes and is therefore welcome.

Villainy Defeated (Pathe, May 9).—There is some tragic interest to the scenes of this film, but insufficient probability and not enough reason presented for the feudish act of the villain, who shows a girl over a cliff and then forces into her stiffened fingers a piece of cloth and a button which he has previously taken from her lover's coat, the object being to charge the lover with the crime of murder. The lover is arrested on the evidence and is being led away when the girl recovers consciousness, having only swooned. She denounces the guilty man and he is taken in charge, while the lover is freed.

The Three Wishes (Vitaphone, May 10).—There is considerable novelty about this picture, which combines a fairy story and trick photography with an industrial subject in such a way as to make it appear consistent, if not plausible. The fairy story undertakes to tell us how beer was first discovered and attributes it to a mythical event in the Black Forest, where the gnomes become dissatisfied with the beverage furnished them by their brewmaster. This official in despair goes out to commune with nature, and meets a fairy who gives him a glass which possesses the magic quality of granting to its owner three wishes. The first wish the brewmaster makes is a good beverage to drink, and he at once finds himself supplied with a bottle of beer of such fine quality that he and the other gnomes are overjoyed. The second wish is to know how to make the beer, and this introduces the industrial part of the film, in which we are shown a number of scenes in and around a great brewery. The brewmaster of the gnomes now tries to make beer after the same fashion, but with his primitive facilities fails, and here the third wish is utilized in asking for an unlimited supply of the amber liquid.

History Repents Itself (Edison, May 10).—This comedy subject is another of Carolyn Wells' contributions to film literature. It has a certain dainty quality which we naturally look for in the work of this talented author, but it must be added that it displays no great amount of originality or novelty. Two young people are in love, but the girl's mother objects and sends the young man off about his business, while the girl is sent to the house to clean the attic. Here she finds some of her mother's old love letters, one of which she takes with her and shows to her sweetheart, who carries it away with him. He now conceives a plan to bring the mother to terms. He copies the old love letter, changing the date to the present and the names to those of the daughter and himself. Then he mails both letters to the girl. The mother naturally insists on seeing her daughter's mail, and the result is that she withdraws her opposition to the love match. This last scene is not managed with sufficient eye to the natural dramatic climax, and is therefore not as strong as it might have been made if the two letters had been read by the mother separately, the copy first and the original last. However, the film is pleasing.

The Stuff That Americans Are Made Of (Edison, May 10).—This is a boy picture of some interest and tells of a lad with a toy gun who is left alone at night while his parents go to the theatre. Two burglars enter and the boy aims his toy gun at them, at first causing them to pause; but when they see how harmless it is they bind him and go on with their work. But he succeeds in freeing himself and hunts up a real gun, with which he confronts the burglars and forces them to hold up their hands until the father and mother arrive and cause the arrest of the pair. The improbable quality of the story, which is made even more improbable by the length of time the child is made to hold the burglars at bay, may be forgiven on the ground that it is only a kid picture anyhow.

Cleopatra (Pathe, May 11).—The magnificence of this production in scenery and costume, as well as the distinguished quality of the acting, is merely what we might have expected from Pathe Freres in presenting a subject of so much dramatic and historical importance. It is true that we are given the heroic rather than the natural style of acting, but for a drama of the Roman period this style appears entirely appropriate. One could scarcely imagine Marc Antony walking with anything but the tragic grandeur of the film adaptation. The story forward to the end with no confusion. Some of the traditional incidents connected with the love of Antony and Cleopatra and its effect on Roman history are run together or omitted, but the main features are preserved and presented strongly. Cleopatra's visit to the camp of the Roman army, Antony's infatuation and visit to her palace, the banishment of Caesar and Antony's wife, the news of Antony's defeat by Octavius Caesar as received by Cleopatra, the return of Antony a prisoner and his suicide at Cleopatra's feet, and her own suicide with the asp, are the chief scenes presented. The principal parts are taken by capable players, those of Antony, Octavius Caesar, and Cleopatra being especially worthy of praise.

He Stubs His Toe (Essanay, May 11).—There is wit and humor in this Essanay comedy, both in story and in the manner of presentation, although we may take exception to the repeated and too obvious laughing to the camera on the part of some of the characters, particularly the sweetheart of the young man who stubs his toe. It appears, according to the story, that when he stubs his toe he is on his way to see a dealer in articles of fine and rare value. A young woman friend of the sweetheart sees him limping into the shop of the wooden leg dealer and jumps to the conclusion that he has only one good leg. She runs promptly to the sweetheart with the news, but is later to be disappointed in her assumption, probably because the sweetheart had means of knowing better. Their argument ends in an agreement to test the matter when the young man calls. The gossiping and armchair friends of the little friend secure the aid of the sweetheart's little brother, who takes a hatpin into the alleged swollen leg, with results that prove beyond doubt that the limb is good flesh and blood.

A Quiet Boarding House (Essanay,



BIOGRAPH FILMS



Released May 16th, 1910

Over Silent Paths

A STORY OF THE AMERICAN DESERT

Most of the scenes of this Biograph production were taken in the heart of the American desert, and tell a highly interesting story. An old miner with his daughter, having secured a store of nuggets in this dreary waste, decides to go back to civilization. The girl goes to prepare for their departure, when a desert wanderer appears and demands a share of the old miner's gold. During the struggle the old man falls and the wanderer, taking the nuggets, gets away. The daughter returning finds her father dead. At his grave she swears to bring to justice the man who caused his death. While making her way to San Fernando, Cal., she overtakes the wanderer, who has lost his way, and, not knowing him to be the culprit, allows him to ride with her. Later, however, while in San Fernando, she makes the discovery and by her cleverness lands him into the custody of the sheriff.

Approximate length, 980 feet.

Released May 19th, 1910

An Affair of Hearts

CUPID IN A SPORTIVE MOOD

In this Biograph comedy is shown the experiences of two impulsive-hearted Frenchmen, whose weakness it is to fall in love with the first pretty woman they see. One of them meets a young lady in the park, but she indignantly repulses him. He then enlists the aid of his chum, who, instead of giving aid, falls in love with her himself. They follow her, and their persistence is more amusing than annoying, until they are on the point of fighting a duel for her, when she thinks it time to put an end to their imbecility and so presents her husband to them. Of course, they don't tarry very long.

Approximate length, 967 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)

May 11).—Much laughter results from this film despite the overdrawn character of some of the parts. A theatrical company stops at the same boarding house with a "rube" farmer, and their rehearsals in the hall of the boarding house is the cause of much trouble and wonder to the rural gentleman. It is not a film that can be criticized seriously, although it appears to furnish considerable amusement to spectators.

Roosevelt in Cairo (Urban, May 11).—These are fine views of the distinguished ex-President and his family during their visit in Egypt. Colonel Roosevelt makes an excellent motion picture subject, being almost entirely unconscious of the camera and never posing for an instant.

Purged by Fire (Urban, May 11).—This film is a lesson against cold blooded selfishness, presented with melodramatic trimmings. There is overmuch playing to the camera, in which offense the average French players are usually more conspicuous than the later day Americans. A farmer discharges a girl servant for giving a loaf of bread to an old beggar, and follows this up by driving the beggar from the premises. Then he starts out to buy cattle down by the money on the way. On his return to his home he finds it burning down, after which he is evicted and becomes a beggar himself and is rudely spurned by those to whom he appeals. In the early farm scene a large force of actors are seen pitching hay, but they make wretched work of it.

In the Dark Valley (Kalem, May 11).—The Kalem producers have again shown us in this film what can be done in Eastern forest surroundings with a subject appropriate to the local atmosphere. The picture tells the story of the Wyoming massacre in Pennsylvania during the Revolution, and it is so well told that the film deserves to be ranked as one of the best and most striking productions of the week. It was warmly applauded at the Harlem Opera House, where it was seen by The Minors reviewer. The daughter of one of the settlers is shown to be a patriot, proud of the little Stars and Stripes she has made. A Tory lover upbraids her, and she repulses him, and when he insults her further he is knocked down by another admirer. In revenge the Tory incites the Indians to attack the settlement. We see one loghouse attacked, overcome and burned, and then the Indians move against the blockhouse, built in correct imitation of the rude defenses of those days. This, too, they capture and make the survivors prisoners. Killing all but three, the girl, her father and her lover, whom they spare to make them beasts of burden in their march. The lover succeeds in escaping. He disguises himself as an Indian, using the dress and arms of a dead savage he finds in the woods. Then he returns and effects the rescue of the girl. In the attack on the blockhouse the Indians are massed in a manner contrary to the Indian way of fighting, probably due to a de-

KALEM FILMS
THE CLIFF DWELLERS

ISSUE OF WEDNESDAY, MAY 25

This immensely interesting Indian picture portrays the aboriginal American under prehistoric conditions.

FRIENDS

ISSUE OF FRIDAY, MAY 27

A beautiful story eloquently told.

KALEM COMPANY, 235-237 West 23d Street, New York City

WANTED

Sketches and Scenarios for
Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

youngness when he recognizes the bride and her pretty little companion, the girls who had bound his wounds, and he permits all to go unharmed. Indeed, he goes further. He follows the girl friend back to town and allows her to lead him repentant and docile back to the family and religious influence.

There, Little Girl, Don't Cry (Kalem, May 12).—A poem by James Whitcomb Riley serves as the basis for this very touching little film story which the Kalem players have produced with good effect. The little girl's playthings are first broken by her boisterous little brother, and when she runs to her mother crying she is scolded with the reply: "There, little girl, don't cry." A few years later as a school girl her slate is broken and the mother again consoles her. Later in life she marries and when her husband's wrongdoing breaks her heart her mother again comes to her relief

sire to get them all into the field of the camera. The dog incident is also a bit of license, but can be forgiven for the dramatic effect it furnishes.

The Two Brothers (Biograph, May 12).—Melodrama done in a way that gives it high-class flavor is presented in this interesting and scenically beautiful film produced in southern California, with many old mission scenes for backgrounds. It is a story of two Mexican brothers, one of whom is a scapegrace with no respect for religious or family obligations, and the other a hypocrite who pretends piety and upright conduct, but is in fact a rascal. The scapegrace offends so seriously that his mother banishes him and he joins a band of outlaws. Longing to see his home again, he returns secretly, but is discovered and wounded by his brother. He succeeds in eluding the brother and his wounds are bound up by two girls, one of them the brother's affianced bride, and the other the girl that is later to lead him back to the path of duty. Returning to the outlaws, he joins them in an attack on his brother's wedding party during their journey home, the purpose of the attack being to secure the rich dowry. The scenes of fast riding and headlong progress of the wedding coach which accompany the attack by the outlaws is exciting and well sustained—so rapid in fact that it is difficult to distinguish between outlaws and victims. However, this all tends toward realism, and the scenes are very effective. The outlaw chief turns the captured bridegroom and his party over to the outlaw brother as his prize, and the latter is about to wreak deadly

with the quietest consolation of "There, little girl, don't cry." Verses of the poem are inserted in the film, giving it added effect.

Chicken (Selig, May 12).—Some amusement is afforded by this short comic, which shows a colored man annexing a chicken from a coop and the feast that follows at his home. That night when asleep he dreams horrible things of a rooster's vengeance, which takes a character form, the rooster being man size and terribly ferocious. The poor dreamer is pursued by the rooster through several disastrous and quite well managed scenes, until he awakes vowing to be good thereafter.

The Cowboy's Devotion (Lubin, May 12).—A party of wild Indians on the warpath scarcely fits in with the old settled appearance of the country where the scenes in this picture are pictured, and the Indians themselves, dressed in show fashion, do not indicate serious business, but otherwise the story is well handled and possesses some humor and interest. The daughter of a ranchman comes home from the East accompanied by a "Willie boy" suitor for her hand. The ranch foreman, who is in love with the girl, is sent to meet her and the guest at the depot. On the way home they are attacked by Indians, and after a hard drive the cowboy sends the girl on with the wagon, while he drops behind and engages the savages. They capture him, and tie him to a tree, preparing to burn him, when other cowboys arrive, having been sent to his rescue by the girl on reaching home. The Eastern chap is found huddled beneath a seat of the wagon, and this finishes him with the girl, who dismisses him and embraces the wounded cowboy.

Speed vs. Death (Mellie, May 12).—Fast riding in well pictured Western scenes, with an adequate motive behind the riding, makes this picture fairly interesting, although the story is devoid of plot, being merely a well told incident. A young ranchman cuts an artery in his wrist by accident, and his wife after hastily binding the wound rides to town for the doctor, hoping to bring him back before her husband bleeds to death. She is delayed at the town by foolish cowboys, but at last succeeds in getting the doctor and the two race back to the ranch. Here the husband,

weak from the loss of blood, has been helpless to prevent his little child from playing dangerously near a deep cistern, but the doctor and wife arrive in time to save both.

Roosevelt in Paris (Pathe, Special, May 12).—This is a short film showing views of Colonel Roosevelt in Paris, pictured with the usual Pathe skill. It is proving an interesting extra feature.

Surgeon's Visit (Pathe, May 13).—Eccentric farce without plot is presented in this film. It tells of the experiences of a number of burlesque soldiers at a French military post. The surgeon arrives and examines the men on the sick list, prescribing various treatments which are carried out in ways more or less humorous. Being cured the patients escape for a night's frolic, but are arrested and brought back, and are all put in the guard house, together with the sergeant who had charge of the hospital ward. The film proves diverting after a certain fashion.

Berlin (Pathe, May 13).—These scenes in Berlin are especially good, the photography being unusually fine, even for Pathe, and the locations selected being of striking interest. Unter den Linden is shown at various places, as well as other points of well-known importance.

Between Love and Duty (Kalem, May 13).—Acted with the usual Kalem care for natural interpretation, presenting a number of strong scenes and pictured in striking Southern surroundings, this film proves exceptionally effective. A young girl refuses an offer of marriage from a young fellow, who later becomes the sheriff of the county, while she marries a Cuban, whom she loves deeply. The Cuban gets into a quarrel with a crooked gambler and, after shooting him, flees from arrest. He is followed by the sheriff and his deputies through a swamp and is overtaken by the sheriff alone, whom he succeeds in wounding. The sheriff is now found by his former sweetheart, the Cuban's wife, although he is not aware of the relationship and does not at first recognize her. She takes him home and cares for him, and when he recovers and recognizes her his old love returns. She has learned from his ravings that it is her husband he is after and she plans to lead him from the cabin in the belief that she will elope with him, but at this point the hunted husband returns and the sheriff overhears the wife telling him of her plot and realizes that her love may never be his. So he makes her happy by permitting the husband's escape. The recovery of the sheriff after being so badly wounded is rather remarkable, and there are other points requiring strong credulity to accept, but otherwise the film offers little to criticize.

Carminella (Edison, May 13).—This is still another Edward Townsend contribution to motion pictures. It has sentimental qualities that make it a strong story, but one that is extremely difficult to "get over" in picture acting. Less stages posing and gesture and more times in conveying essential emotions naturally would have helped considerably. Carminella is a flower girl working with her father on a New York street corner. A wealthy young man saves her from thieves, who are robbing her money drawer and later the three "see him" in a crowded street, and she takes him to her home, where she nurses his battered head. For an hour or so he amuses himself making love to her and she, poor girl, cherishes the thought that he is in earnest. But when he goes away with his parents, who have summoned by her father, he forgets all about her. The awakening comes to her when she seeks his house and discovers him with his fiancée. A few days later he passes her stand, buys a rose and asks her to pin it on his coat. She refuses and he passes on, dropping the rose, which she picks up as the sole memento of her dream.

Accidents Will Happen (Edison, May 13).—This trick comic, though short and based on limited material, has some laughing value. It tells of a young insurance agent who sells three accident policies and is highly praised by his employer. That night in a street car the three risks are sat upon by a fat woman and crushed flat, to the disgust of the insurance manager, who proceeds to discharge his new agent on the spot.

The Closed Door (Vitaphone, May 13).—Able directing and strong and effective acting by the capable Vitaphone players serves to bring out all there is in this simple but human story. A young wife leaves her husband and child and goes the downward path. Years after, now but a wreck of her former self, she has a longing to revisit her old home and see her daughter. She calls on the eve of the daughter's wedding. When her husband recognizes her he forces her to leave the house, but not before the daughter has happened to see her, and has shown by her attitude that she does not remember her. The wretched woman now drags herself outside on the steps, where she falls, overcome by her distress. Inside, the daughter is demanding of her father to know who the woman is. When he reluctantly tells her it is her mother, she rushes outside and brings her in, and in the last scene we see the mother's weary face light up with a wan smile when she sees that at last her daughter's life is not denied her, while the father stands by with half willing toleration.

The Wrong Road (Pathe, May 14).—A story of little novelty, but considerable heart interest, is made quite acceptable by the fine acting of the Pathe players. The events are supposed to have taken place a century or so ago. A young widow who is the mother of a child desires to marry a strolling dancer, but her father objects. So she runs away, leaving her child. She and her husband dance for the grand folks, and they make a doubtful living, but shortly the husband becomes infatuated with another woman and the deserted wife, after some hardships, returns to her old home, destitute and penniless. The child then succeeds in reconciling her to her father.

The Little Fraud (Pathe, May 14).—This comic has for the chief comedians a group of children who run off from school and play improbable and irreprehensible pranks on various people. They make it troublesome for a baker, whose cakes they steal, and whose dough they spoil, but the chief mischief maker is caught in the grating through which he has been operating and is run to earth. The film is not as creditable to Pathe Freres as we would like to see.

The Cowpuncher's Ward (Essanay, May 14).—There is plenty of action of the Wild West kind in this film, but the story is disconnected and rambling toward the end and somewhat confusing. The ward is the daughter of a "rustler," who is caught cattle stealing and is hung. The cowboys adopt her and send her to school. When she comes back she is insisted by a young chap from the East, but is defended by her cowboy friends. The Eastern chap is a regular lady killer, making love next to the wife of a half-breed barkeeper, who shoots him. The pointed description of the story declares that the shooting is done with the young ward's revolver, and that she is charged with the crime, one of the cowboys assuming the guilt to free her, but this is not made plain enough in the action. Before the justice the wife of the half-breed points her husband out as the shooter and he confesses.

RELEASED MONDAY, MAY 23

THE MESSENGER BOY MAGICIAN

A capital trick film: the best bits of some 1,200 feet of negative, and fairly bristling with laughs. One of the most notable trick films produced in many months. Approximate length, 715 feet.

ON THE SAME REEL

WINTER BATHING IN THE WEST INDIES

A scenic with as much action as a dramatic release. The famous bathing beach at Hicg Island and the unique "fruit lunch," concluding with a wonderfully beautiful moonlight effect. Approximate length, 235 feet.

RELEASED THURSDAY, MAY 26

THE BRAVE DESERVE THE FAIR



Something really novel in the way of a romantic story incidental to which is the performance of an operation for the transfusion of blood performed by the house surgeon of one of the Philadelphia hospitals with absolute correctness. Apart from this novel idea the story is strong and gripping. Approximate length, 700 feet.

THE SISAL INDUSTRY IN THE BAHAMAS

An industrial with many picturesque features, depicting a comparatively new industry with remarkable conciseness. Approximate length, 300 feet.

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Edison Feature Film for Next Week

'Mid the Cannon's Roar

A Special Decoration Day drama in which a charming love story is woven about the hero's defense of "Fort Loving" in the Civil War. A military picture replete with action, interest and patriotic enthusiasm. You simply MUST have this for Decoration Day.

No. 6635. Code, Virginibus. Approximate length, 1,000 feet. To be released May 27th.

OTHER EDISON FILMS:

ALL ON ACCOUNT OF A LAUNDRY MARK—A genuinely funny farce. No. 6633. Code, Virginibus. App. length, 450 feet. To be released May 24th.

FORTUNE'S POOL. (Comedy.) No. 6634. Code, Virginibus. App. length, 530 feet. To be released May 24th.

THE MULE DRIVER AND THE GARBULOUS MULE. Rex Beach's great drama of the Western plains. No. 6636. Code, Virginibus. App. length, 980 feet. To be released May 31st.

THE PIECE OF LACE. An absorbing drama written by E. W. Townsend for Mile. Filer Morin, who is supported by Robert Connes, Bernardino Pristi Leist and Escamillo Fernandez. No. 6637. Code, Virginibus. App. length, 995 feet. To be released June 3rd.

A Film of Extraordinary Merit

THE SHYNESS OF SHORTY. A drama of Western life by Rex Beach. To be released June 7th.

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio

EDISON MANUFACTURING CO.

64 Lakeside Ave., Orange, N. J.
90 Wabash Ave., Chicago

JOBBER OF EDISON KINETOSCOPES:

BOSTON—Howard Moving Picture Co., 584 Washington Street.
CHICAGO—Kleine Optical Co., 53 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 514 Superior Avenue, N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.
NEW YORK—P. L. Waters, 41 East 21st Street.
PHILADELPHIA—Chas. A. Calabuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

ART FILM

THE TWO PORTRAITS

Approx. Length, 804 feet

Release day, Friday, June 3d

A strong dramatic rendering of a child's love for the memory of her dead mother.

A SURE HIT

that will appeal to

Young and Old—Rich and Poor

The chief part is taken by one who is considered to be the most perfect child actress in the world.

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PATHE FRERES

NEW YORK
41 West 25th Street

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35 Randolph Street

ESSANAY COMEDY FILMS

THE FUNNIEST COWBOY COMEDY
EVER PRODUCED

Release of Saturday, May 21

"THE LITTLE DOCTOR OF THE FOOTHILLS"

Our Western producer in this film has given us the most wholesomely funny Western comedy ever produced by any film company at any time. It tells of a young female physician who goes to an Arizona town to practice medicine. Of course, every greaser on the place is attacked with some disease or other, but the little doctor cures them, and the way she cures them will make you scream. The length of the picture is approximately 935 feet.

DON'T DARE MISS IT!

You'll have to hurry for these two!!

Release of Wednesday, May 25

"TIN WEDDING PRESENTS"

The story of a tin wedding shower, novel in plot, done with the usual vigor of style characteristic of all Essanay comedies. Length approx., 860 feet.

Released with

"WHERE IS MULCAHY?"

A "conner" comedy, full of laughs, screams and roars. Will have your audience asking, "Has any one here seen Mulcahy's pants?" It's a scream—don't miss it. Length approx., 400 feet.

STILL LEADING ALL OTHERS.—Our Western productions are breaking all records in the film world. Every wise exhibitor shows them. Every film a feature! Every feature a HIT!



ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

If there had been more deliberation in the acting of the last scenes the story would have been more obvious.

The Special Agent (Vitaphone, May 14).—Kentucky melodrama, acted with good effect, is presented in this picture. The Special Agent is sent to obtain evidence against moonshiners and, disguised as a wood-chopper, succeeds in gaining employment with them, their ostensible occupation being lumbermen. He finds whiskey in a hollow log and in a hidden well, but we see no evidence of a still. He also falls in love with the daughter of the chief moonshiner and knocks down one of the gang who is in the act of striking her because she has renounced his advances. The defeated man then denounces the stranger as a Government spy and he is about to be shot when his aids, whom he has summoned by tapping a telephone wire, arrive, rescue him and make the gang prisoners. He and the girl then agree to "hook up," and we are surprised to enjoy a happy ending to the story. But somehow it does not appeal very strongly. It seems a bit unnatural for the daughter of a moonshiner to wed a hated Government agent. The scenery and male costumes appear faithful to the requirements of the story, but the girl is too well dressed. Corsets and "done-up" hair are not known, it is said, in those mountainous regions, except on special occasions.

Christopher Columbus (Gaumont, May 14).—This historical picture has many elements of interest and is elaborately produced, but it does not adhere closely enough to facts to recommend it as valuable in an educational sense. We see Columbus repulsed by those to whom he first proposes his voyage of discovery and then we see Queen Isabella of Spain agreeing to back his enterprise. The fleet of galleons on the sea is shown, with some attempt at realism, and this is followed by the meeting on shore, which is ended by a sight of land. The alleged Indians whom Columbus encounters on shore do not give us a correct idea of the Noble Red Man as he probably existed at that period in the West Indies. Returning to Spain, we next see Columbus imprisoned on a charge preferred by his sailors and through the bars of his cell he sees honor being done to Amerigo Vesputci as the discoverer of America. This last twisting of facts merely for dramatic effect is hardly permissible in a film of this character.

The Best Man Wins (Thanhouser, May 13).—This picture carries interest and sympathy, although it is not particularly strong in plot. The acting is intelligent and effective, but can be improved by avoiding camera consciousness. A wealthy young woman has two suitors—a poor young lawyer and a wealthy doctor. The doctor refuses to visit a dying woman who is living with her child in a garret, because there is no money to pay his fee, but the young lawyer aids the poor woman and saves her from being ejected for rent. When the mother dies, the child is adopted by the wealthy young woman and later, when the two suitors call, the child tells her story and the cruel doctor is dismissed, while the generous young lawyer is accepted. In the scene where the child is taken from her mother's death bed too little attention is paid to the corpse.

Reviews of Independent Films

Cupid's Comedy (Bison, May 9).—The Bison players make an excellent effort in this film to give us really high-class comedy, and they only fall down toward the end, when the author appears to have run out of clever ideas, and the picture degenerates into a pair of "scraps" that do not have any logical reason for their being. It is a story of Mexico and love among the flowers. Two young fellows are seen in dainty love meetings with their girls. The latter in a spirit of fun exchange heart-dresses and are each in turn accosted by the wrong young man. The two chaps, to get even, work a similar trick on the girls, all of which is very prettily carried out, but here, instead of working the complications further, as might have been done, the two men fail to fighting and the two girls to pulling hair, although each knew that the mistaken meetings were perfectly innocent. The scenic backgrounds in the picture are very fine.

Salvation Smith (Powers, May 10).—This film is some improvement on previous Powers releases, but it still leaves something to be desired. Comedy is rung in when the situation scarcely permits it, and there are elements of improbability in this and other scenes that should have been avoided. Salvation Smith is a traveling evangelist, who preaches in the Western miners, and is assaulted by one of the unregenerates when he seeks to save the belle of the camp. Her sweetheart protects the preacher and fights a duel with his assailant, accidentally killing him. Then he makes his escape, aided by the preacher, who tells a lie to save him. The killed man now miraculously comes to life after having been laid out as dead. The preacher extending his labors to other parts meets the fugitive and tells him the facts, going back with him to restore him to his sweet-heart. **The Turn of the Dice** (Imp., May 12).—Improbable features rob this picture of strength, although the acting is well done. It is another story of the Northwest forests. A trapper is shooting his wife when the sheriff interferes and

makes the brutal husband prisoner, but releases him when the wife pleads for him to do so. The trapper then meets the sheriff in a saloon and after attempting to kill him challenges him to throw the dice to determine which one shall take the first shot while the other watches. The sheriff loses and offers himself for the target when the wife again interferes. Induces her husband to refrain from shooting and walks off with him. Some time later the husband conveniently falls on his own knife and kills himself, and the sheriff is promptly on hand to console the widow.

The Best Man Wins (Thanhouser, May 13).—This picture carries interest and sympathy, although it is not particularly strong in plot. The acting is intelligent and effective, but can be improved by avoiding camera consciousness. A wealthy young woman has two suitors—a poor young lawyer and a wealthy doctor. The doctor refuses to visit a dying woman who is living with her child in a garret, because there is no money to pay his fee, but the young lawyer aids the poor woman and saves her from being ejected for rent. When the mother dies, the child is adopted by the wealthy young woman and later, when the two suitors call, the child tells her story and the cruel doctor is dismissed, while the generous young lawyer is accepted. In the scene where the child is taken from her mother's death bed too little attention is paid to the corpse.

VITAPHONE NOTES.

The Russian Hon, announced by the Vitaphone Company for release in June, is said to be a novel story involving two wrestlers, one of whom has been the teacher of the other. Large increases in standing orders have made it necessary for the Vitaphone Company to enlarge its mechanical department, and an extensive addition to the factory in Flatbush is now in course of construction.

SELIG

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[RELEASE DATE, MAY 23]

A Rural Comedy in a Few Spasms and a Couple of Shivers.

The Unmailed Letter

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Same old story—mistook the fire alarm for the mail box—almost a heroic finish.

THE RANGE RIDERS

Does that sound like the return of the world's favorite series of "Western Pictures?"

A Story of the Great Canadian Woods

In The Great Northwest

A Feature Picture done in the Selig Way.

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MELIES RELEASES

MAY 19, 1910

A Race for a Bride and A Rough Night on the Bridge

Comedy.

MAY 26, 1910

THE PALEFACE PRINCESS

A Drama of Pioneer Life.

We have Posters, too: Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative: JOHN B. ROCK, 109 Randolph Street, Chicago, Ill.

ESSANAY—NOTES.

The Essanay releases for this week are of unusual interest, the first, May 18, The Danger Line, being a story of modern social life, in which J. H. Ollmour has the leading part. The Little Doctor of the Foothills considered by the Essanay Company the very best, most humorous Western comedy yet offered by their Western producer, will be released May 21. Last week samples of the Essanay Company's picture of the rubber industry in South America and the United States were sent to Harry Snoot, the European agent of the Essanay Company. When the great rubber excitement first stirred England, Mr. Snoot made mention to certain English film hirers of the film made by the Essanay Company, and each one was eager to have copies of the film for their exhibitors. It is expected this picture, which shows the

manufacturer of automobile tires from the first tanning of the rubber trees in South American forests until it is made into rubber goods, will have a phenomenal sale in the English film market. It will probably be released in this country in the near future. The Bandit's Wife and The Bad Man's Last Dred just received in the negatives by the Essanay factory from Mr. Anderson in Colorado, are said to show marked improvement over the Western product of this company of a few months ago.

CLOSED FOR DEAD KING.

News of the late King's death reached St. John, N. B., about 8.15 p.m. May 6 and all picture theatres at once dismissed their patrons and went into darkness.

LICENSED FILM RELEASES.

| | |
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| May 18 (Biograph) Over Silent Paths. Drama. 980 ft. | |
| " 18 (Pathe) The Girl from Arizona. Drama. 950 " | |
| " 18 (Bell) The Heart of a Heathen. Chinese. Drama. 1000 " | |
| " 18 (Lubin) The Rejuvenation of Father. Comedy. 1000 " | |
| " 17 (Vita.) Music Hath Charms. Comedy. 583 " | |
| " 17 (Vita.) A Funny Story. Comedy. 556 " | |
| " 17 (Edison) The Princess and the Peasant. Drama. 1000 " | |
| " 17 (Gaumont) Racing for a Bride. Drama. 554 " | |
| " 17 (Gaumont) The Marvellous Water. Comedy. 378 " | |
| " 18 (Pathe) Who Will Win My Heart? Comedy. 295 " | |
| " 18 (Pathe) The Gold Spider. Col. Drama. 943 " | |
| " 18 (Kasany) The Danger Line. Drama. 741 " | |
| " 18 (Urban) The Girl Conscript. Drama. 310 " | |
| " 18 (Urban) The Railway Construction. Scene. 950 " | |
| " 18 (Kalem) The Astor Sacrifice. Drama. 950 " | |
| " 19 (Biograph) An Affair of Hearts. Comedy. 907 " | |
| " 19 (Bell) The Land of the Indian Girl's Romance. Drama. 950 " | |
| " 19 (Melies) A Race for a Bride. Comedy. 950 " | |
| " 19 (Melies) A Rough Night on the Bridge. Comedy. 950 " | |
| " 20 (Pathe) Geo. I Am Laid Comedy. 550 " | |
| " 20 (Pathe) A Brave Little Girl. Drama. 544 " | |
| " 20 (Kalem) The Seminoles Half-Breed. Drama. 995 " | |
| " 20 (Edison) Sisters. Drama. 990 " | |
| " 21 (Pathe) Out of the Past. Drama. 440 " | |
| " 21 (Pathe) Contentious Adventure. Comedy. 479 " | |
| " 21 (Pathe) Milk Industry in the Alps. Industrial. 989 " | |
| " 21 (Kasany) The Brother, the Sister and the Cowpuncher. Drama. 588 " | |
| " 21 (Vita.) The Wings of Love. Drama. 633 " | |
| " 21 (Gaumont) The Centenarian. Comedy. 985 " | |
| " 21 (Gaumont) The Hasher's Delirium. Comedy. 905 " | |
| " 23 (Biograph) Ramona. Drama. 528 " | |
| " 23 (Pathe) Romeo Turns Bandit. Comedy. 556 " | |
| " 23 (Pathe) Little Mary and Her Dolly. Drama. 556 " | |
| " 23 (Bell) The Unmated Letter. Comedy. 715 " | |
| " 23 (Lubin) The Messenger Boy Magician. Comedy. 385 " | |
| " 23 (Lubin) Winter Nights in the West Indies. Scene. 977 " | |
| " 24 (Vita.) Convent No. 708. Drama. 450 " | |
| " 24 (Edison) All on Account of the Laundry. Mark. Comedy. 530 " | |
| " 24 (Edison) Fortune's Fool. Comedy. 530 " | |
| " 24 (Gaumont) (Titles not reported) | |
| " 24 (Pathe) Max Leads Them a Novel Chase. Comedy. 480 " | |
| " 25 (Pathe) Capturing Oub Bears. Col. Scene. 390 " | |
| " 25 (Kasany) The Wedding Presents. Comedy. 550 " | |
| " 25 (Kasany) Where is Mulcahy? Comedy. 400 " | |
| " 25 (Urban) (Titles not reported) | |
| " 25 (Kalem) The Girl Dwellers. Drama. 940 " | |
| " 26 (Biograph) A Knot in the Foul Comedy. 980 " | |
| " 26 (Bell) In the Great Northwest. 1000 " | |
| " 26 (Lubin) The Brave Deserve the Fate. Drama. 700 " | |
| " 26 (Lubin) The Silas Industry in the Bahamas. Drama. 300 " | |
| " 26 (Melies) The Paleface Princess. Drama. 311 " | |
| " 27 (Pathe) Mirror of the Future. Comedy. 590 " | |
| " 27 (Pathe) A Prince of Worth. Drama. 930 " | |
| " 27 (Edison) Mid Cannon's Roar. 1000 " | |
| " 27 (Vita.) A Tale of the Boat Race. Com. Drama. 977 " | |
| " 28 (Pathe) A Sailor's Friendship. Drama. 980 " | |
| " 28 (Kasany) The Brother, the Sister and the Cowpuncher. Drama. 980 " | |
| " 28 (Vita.) The Love of Chrysanthemum. 990 " | |
| " 28 (Gaumont) (Titles not reported) | |

INDEPENDENT FILM RELEASES.

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|---|--|
| May 16 (Imp.) A Doctor's Perfidy. 985 ft. | |
| " 16 (Capitol) The Heart of Tessa. 580 " | |
| " 16 (Relair) Juan the Peilori. 580 " | |
| " 17 (Powers) His Yankee Girl. 908 " | |
| " 17 (Rison) The Feud. 970 " | |
| " 18 (Neeter) The Fighting Parson. 950 " | |
| " 18 (Ambrosio) The Devil on Two Sticks. 970 " | |
| " 19 (Imp.) Frills and Flowers. 950 " | |
| " 19 (Film D'Art) Werther. 433 " | |
| " 19 (Lux) The Lace Maker's Dream. 950 " | |
| " 19 (Lux) He Did Not Die. 950 " | |
| " 20 (Rison) The Mexican's Jealousy. 950 " | |
| " 20 (Thompson) Omid at the Circus. 950 " | |
| " 21 (Powers) On Fools. 950 " | |
| " 21 (Powers) The Temperance Leader. 950 " | |
| " 21 (Italia) Conquered Again. 950 " | |
| " 21 (Great Northern) A Father's Grief. 950 " | |
| " 22 (Great Western) Brotherly Love. 950 " | |
| " 23 (Imp.) The Eternal Triangle. 950 " | |
| " 24 (Powers) The Doctor's Love Story. 950 " | |
| " 25 (Neeter) The Red Man's Honor. 950 " | |
| " 26 (Imp.) A New Romance. 975 " | |
| " 26 (Film D'Art) Don Carlos. 509 " | |
| " 26 (Relair) The Watchmaker's Hat. 403 " | |
| " 30 (Relair) Life of the Alpine Shooter in the Frontier Outpost. 950 " | |
| " 30 (Great Western) The Squatter's Daughter. 950 " | |

EDISON NOTES—COMING RELEASES.

What are described as two rattling good comedies constitute the Edison reel of May 24. All on Account of a Laundry Mark and Fortune's Fool, both of them of the farcical order. A great fun, a Decoration Day audience should be "Mid Cannon's Roar," the military drama, which the Edison people will release May 27. A charming love story, involv-

ing two officers of the army of the North (both rivals in love) is woven into the service of Fort Loring in the Civil War. Another feature film is The Mule Driver and the Garrulous Mule, by Rex Beach. This is really a continuation of the exploits of Bill Joyce, the rugged hero of Mr. Beach's successful dramatic film, Fardners. The next appearance of Pilar-Morin is in a strong dramatic film of Parisian life from the pen of Edward W. Townsend, in which she is supported by Robert Connors in the role of an English lover, and Bernardine Reisse Leist and Escamilleo Fernandez in sharply contrasted types. It is the offering of June 5. Other big dramatic films to be announced at an early date are: The Shyness of Shorty, by Rex Beach; The Hell Ringer's Daughter, and The House on the Hill.

LUBIN NOTES.

A number of engagements for the Lubin Stock company were made last week. The services of other well-known players are now being negotiated for. The opening of the new studio gives ample working space to four directors and permits an elaboration of the interior sets. One unusual setting was made a couple of weeks ago for a scene in The Indian Girl's Romance, showing the interior of a Hudson Bay trading post. There is a novelty scene in The Brave Deserve the Fair, the Lubin release for May 26, in which an operation is performed for the transfusion of blood. Instead of faking the scene, the operation is performed by the surgeon of one of the local hospitals, who brought to the studio his entire surgical equipment. Winter Bathing in the West Indies has been added to The Messenger Boy Magician, the Lubin release for May 23. It shows the beach at Hot Island, across the bay from Nassau, and includes the famous "fruit lunch." A Veteran of the G. A. R., the Lubin release for Decoration Day is said to be attracting even more attention than The Irish Boy.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Hannibal, Mo., the New Star drew good business. The Goodwin has attracted its share of patronage, and the Majestic has entertained fair crowds May 2-7. On May 8 the Capitol Avenue Theatre, Oberlin, Wis., opened the summer season with the latest and best motion pictures and classic and popular airs on the Victrola. The management has secured the highest class service possible in the moving picture field, and only the most select and meritorious films of Edison, Pathe, Freese, Bell, Kasey, and American Biograph. Great runs will be exhibited with daily change. At each performance a solo, duo or quartette by New York grand opera singers is given on the Victrola, as well as two of the popular airs. No Sunday performances will be given. A new house opened at Fort Dodge, Ia., on May 7, to capacity business. It is known as the New Star, and makes the third house for this city. Manager J. Jolly Jones, of the Magic, has arranged with Sullivan and Conditine for a good vaudeville booking in addition to 3,000 feet of films. At Brainerd, Minn., the Bijou (T. Lloyd), vaudeville and pictures drew good houses all week May 1-7, as did the Unique, under the able management of F. M. Koon. At Sunbury, Pa., the People's Theatre (J. N. Blanchard) draws record-breaking crowds nightly. J. W. Melcher, of Columbus, O., opened the Grand at Bellefontaine, O., with the Rosevelt in Africa pictures May 10. Charles Berson is singing the illustrated songs. The Princess drew immense crowds May 11 with a special attraction. Behind the Bars, Volk's Theatre gave its patrons an especially good extra attraction May 9-11 in Jimmie Moore's big vaudeville, featuring Vela Ray, the baby contortionist. The Opera House, Bijou, and Star, of Newport, R. I., all entertained large houses May 4-5. The Star, with its independent film service, was particularly attractive. The moving picture craze has certainly established itself in Providence, and with the exception of Keith's every house in that city is catering to that style of entertainment. And yet another is to be added to the list in the new Casino, which will have its initial opening May 16. The Academy of Music, Keith-Proctor's, and the Ron Ton, of Jersey City, N. J., are crowded nightly by people who are most enthusiastic over the motion pictures presented.

LETTER LIST.

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WOMEN.

Adams, Billy, Marion Abbott, Adra Ainslee, Isabella O'Madigan Ashley, Alma Aiken, Virginia Ackerman, Adrienne Angarde, Audrey Ainslee, Louise Arnot. Byron, Helen, Lillian Blauvelt, Eleanor Barrow, Emma Butler, Baliee Berry, Josephine Baird, Iva Harbour, Grace Bell, Pauline J. Berkeley, May Bennett, Corinne Bailey, Edna I. Britton, May Barrell, Elizabeth Britton, Henriette B. Browne, Mrs. Albert Bellman. Calne, Georgia, Addie Cummings, Mollie Campbell, Adele Clarke, Adele Carson, Rose Cochran, Ethel Clifton, Hazel Carlton, Mrs. C. W. Cummins, Pearl B. Colby, Mrs. Clara Clement, J. Curley, May W. Chapman, Emma Carus. Durande, Maudie, Belle Davenport, Mable Day, Josephine Deffry, Florence Davis, Virginia Drew, Adeline Dunham, Mrs. De Gross, Grace De Marr, Rose De Mar, Trizie Denton, Lillian De Long, Jean De Ville. Eille, Edith, Beatrice Marie, Jessie Ryan. Fletcher, Theresa, Anna O. Flynn, Ida Fitzhugh, Gertrude Fowler, Jean French, Flora Fleming. Gill, Florence, Marie Gebhardt, Al. Goettler, Vivian Gilley, Grace Gardner, Noel Grant, Ethel Gilbert, Marion Goodwin, Frances Gibson, Floella Gaylor, Ruth P. Gats, Mrs. J. D. Glover. Hughes, Gene, Elise Hamilton, Grace Hazard, Edna Hamilton, Marcia Harris, Marie Haynes,

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THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

With Carrie DeMar topping the bill, the Colonial had one of the most entertaining programmes in many weeks. Miss DeMar offered two new character song numbers, each being quite as acceptable as her former presentations have been and each in consequence winning marked favor. The first, "The Female Drummer," was a very fast patter song, which probably no one beside Miss DeMar could "get over" as effectively as she does. The costume consisted of a silk check coat, with green facings, a black picture hat, green parasol and traveling or sample bag. "Sweetheart Joe" gave her another opportunity to show her versatility and the characterization was amusing in the extreme. A rainstorm effect added to the number, and her succeeding business was admirably done. "Baseball Mad," "Nobody's Satisfied," and "Lonesome Flossie" were also rendered, the last named bringing her out for many bows on Tuesday night. Miss DeMar is really a most remarkable woman—so petite, so chic, so dainty, and with it all so vivaciously exuberant that she just carries one along with her in her work. And when one realizes that she was as prominent upon the stage two—(Sh!) well, a few seasons ago—it sort of places her in a little class by herself. Mr. and Mrs. Gardner Crane, supported by the same people as during the past few weeks, again were seen in Pixley's "Prodigious Parents," and it is really needless to dwell upon the great hit the act made. It always does. Warren, Lyon and Myers opened the bill after the intermission and stayed on for twenty-nine minutes, taking so many bows that they were almost past counting. Louise Meyers scored heavily with her first song, and from then on she was the big favorite of the act and almost the biggest on the whole bill. Her rendition of "I'd Trust My Wife Most Anywhere, but I Like Single Around," and her duet with Mr. Lyon of "What's the Use of Moonlight When There's No One Around to Love" were delicious, while the finish of the trio with "Up-Addee I Are I Are" caught the house with a gusto and enabled them to finish with added strength. Ed. Bernard presented a ventriloquial act with his many gummies and accessories, and considering the fact that he followed so many other ventriloquists who have appeared before him this season, his reception was quite remarkable and proved that he is as big a favorite as ever. Johnnie and Johnnie, who returned to town after a long absence, and scored a goodly sized hit. Mr. Johnson's dancing is as pleasing as it always has been, and the act might have been a bit more entertaining had he given a few more exhibitions of his skill at the eccentric and showed some gowns that might make any woman "sit up and take notice." Al. Johnson held the next to closing position, and he certainly held it! His story telling and commentaries upon married life and other affairs of the domestic world amused more than ever before, and his ability as a laugh producer was proven by a goodly sized margin. The whistling, singing and burlesque operatic business won him five bows, an encore and three more bows. He was followed by the Bounding Gordons, who made almost as big a hit as he did. Their somersault bounding and head and foot balancing work is of a quality hardly to be surpassed. Their form of work is exceptionally fine, while they do each feat in such a pleasing and happy-go-lucky way that it takes away that dangerous appearance as often felt with such dangerous acts. Other acts included Paris by Night and Marabini, the ice sculptor.

PLAZA MUSIC HALL.

The bill here started off rather slowly and gradually increased in interest and laughing speed until the fifth act, when there was no let up until the final curtain, the laws of animation being rapidly broken at decreasing intervals. The De Costa Duo had the privilege of starting the ball rolling, showing their skill as xylophone artists, confining themselves to two selections, not being called upon for any more. Henderson and Thomas, colored singers and dancers, improved matters a bit and also demonstrated the fact that the art of tailoring has much to do with the effectiveness of an act. The straight man showed three costumes and the comedian wore two. The latter did some eccentric dancing which reminded one somewhat of Bert Williams, although he showed a number of new steps. His rendition of "You Ain't Talkin' to Me" scored heavily. Vincent McCarthy and Aaron Major gave excellent account of themselves in their little comedy skit. On Account of a Count, each taking the count for the full limit with the odds in their favor for a knockout. "Hello Mr. Moon Man," as sung by Miss Major, was delightfully pleasing and the song won marked favor. The character bit as the French nobleman by Mr. McCarthy again gave him an opportunity to display his talents in this direction. Violinsky showed his skill as a violinist and pianist, also doing his "stunts" in xylophone playing, which caused the usual wonderment. John C. Rice and Sally Cohen set the pace already alluded to and laughter began to rise point by point until the record mark had about been reached. The Kleptomaniacs was their offering, and although it has been seen on many many times, it was played as admirably as before and won as much favor. Lee Tung Lee, a Chinese artist—and he is an artist—came next. (New Act.) Burt Clark and Jare Hamilton, the English duo of comedy players, gave the merriest market at added push, strengthening its hold minute by minute, and passing the usual top notch mark of levity at a terrific pace. Their close work with the Japanese number was enjoyed to the utmost and they were called out for a succession of bows seldom called for by vaudeville artists. Mr. Clark is really in a class by himself as a low comedian. He reverts to the broadest sort of comedy, but in such a manner that it passes over as the most subtle humor. In a musical

comedy, with a part suited to his capabilities, he would unquestionably be stamped as a star worthy of the name. Al. Fields and Dave Lewis had a most difficult position, following Clark and Hamilton, but they held it and without a moment of relaxation in the fun-producing process. The Misery of a Hausman Cab is a gem in its own way and it is handled as but few offerings are. Closing the bill came the Bon Air Trio, whose comedy acrobatic act gave an excellent finishing touch to the programme. The clothes-line business of unwrapping a series of garments from the body of the tramp comedian won a big laugh, while the acrobatic feats of all were hugely enjoyed.

FIFTH AVENUE.

There was not a dull act on the bill here last week, although one new singing comedienne did not deserve the position she was given. Lasky's Imperial Musicians had the opening place, when they again proved themselves thoroughly entertaining in their rendition of popular and classical selections. One number with two cellos, one violin, flute and saxophone was thoroughly enjoyed. The "Farmer's Visit to the City" was again thoroughly enjoyed and the two girls worked as hard as ever with their drums, traps and props. The Two Fucks were on second, repeating their successful act, which has been commented upon frequently in these columns heretofore. The "Farmer's" bulldog romped and played tag-of-war games with each other, and seemed to enjoy every minute of their time before the audience. The somersault dog scored a big hit and is deserving of a special word of praise. Flanagan and Edwards have shifted the order of their songs on On and Off somewhat, now opening with a conversational "stunt" and not with a song as previously. It is needless to say that they were prime favorites and that the act was the same big laugh producer as before. Mabel McGane (New Act), Ernie and Jenny (New Act), Charlie and Fannie Van raced through their skit, "A Case of Emergency," to the evident appreciation of every one. Mr. Van being as funny as he always has been in this part. Joseph Hart's Futurity Winner, with Kingsley Benedict, George Hoey, Percival Lennon, and Mabel Carothers, were the interest, and the big racing scene proved quite as exciting as when it was first presented.

AMERICAN MUSIC HALL.

There were five new attractions to this borough offered at the American Music Hall last week, these including Wilson, a juggler; the Four Kentucky Girls, singers; Martini and Maximilian, comedy illuminators; Arizona Joe and his comedy boys and Charlie Curlette, the English singer. All are reviewed under New Acts. Other acts and artists included Emmet De Voe and company, who were seen in The Saintly Mr. Billings. The star was supported by Hermine Shone, Walter Wahl, and Will Gayler, each doing a satisfactory work, and the sketch seemed to please the Wednesday afternoon audience immensely. Nina Payne and G. Molano were held over from the previous week, offering La Danse a Robe de Nuit, with the assistance of their company of pantomimists. Julie Biddle repeated her hit in the part of the maid, again showing marked ability both as a dancer and as an actress. Dave Genaro and Ray Baller made an emphatic hit with their character dancing, closing once more with The Piratation Dance, which always pleases. The Hold Up saved its place in the part of the maid, again showing marked ability both as a dancer and as an actress. Dave Genaro and Ray Baller made an emphatic hit with their character dancing, closing once more with The Piratation Dance, which always pleases. The Hold Up saved its place in the part of the maid, again showing marked ability both as a dancer and as an actress.

BRONX.

All the Bronx seemed to be awaiting the return of Eva Tanguay last week at the Bronx Theatre, and although a capital bill of favorites was offered the interest centered in this week's bill, which is headlined by that most energetic woman, McPhee and Hill opened and by some capital eccentric and straight acrobatic aerial doing satisfactory work and a number of bows, and gathered in a satisfactory number of bows, recognized vaudeville requirements in the able manner in which she got her songs over and the selection of her repertoire, did not bow to the general demand for vaudeville artists of her caliber to have more than one costume to offer. A change of costume with at least three of her songs would have made a most pleasing improvement in an otherwise good offering. Her songs included "My Red, Red Rose," "Cubanaola," "The Southern Rose," "The Craziest act in vaudeville," the Fitzgibbon and McCoy Trio, were next and created their usual hearty laugh. Bert Fitzgibbon is as ludicrous as ever, the only change being one tooth more in the mouth. His latest offering seemed to be far better relished than the old bell boy theme. Maude Roches had her audience laughing continually with the Monkey Music Hall. The monkey leader is a prime winner when it comes to extracting laughs and is easily the best part of the act. After intermission came those uniquely clever comic people, Mae Melville and Robert Higgins. Their greatest distinction last week consisted in being billed as "Miss and Mr. the only actors on the bill so designated," but their bit was most deserving. The original style and distinctive line of humor that marks their work should place them among the musical comedy eligibles. The Rolifonsians

made their first appearance here and scored a pronounced hit with the music loving Brouettes. This act seems to have made one of the greatest hits that any musical act has ever been tendered in the Bronx, and Mr. Rolfe personally proved his popularity by his splendid individual reception. Jack Wilson and his admirable company of travesties labored under the burden of having to stand through the week but, notwithstanding, the act went with its usual riot of laughter. Wilson was called upon to deliver almost every parody he had at his command, and then the audience wouldn't remain satisfied. The Three Renards in an extremely sensational acrobatic act that held the house well closed the bill.

ALHAMBRA.

Rosaire and Doretto started things off with their acrobatic comedy act, which gave the bill an impetus which helped assist Dave Nolin in his monologue coming next. Mr. Nolin scored well, considering the material he had to offer, and in a better spot might have won more favor. Then came Dan Burke and his Wonder Girls, the act being greatly enjoyed by the Harlemites in spite of the comical incongruities of the setting. Bixley and Pink added much to the comedy end of the programme, this being their first appearance in Harlem. The reception accorded them proved beyond a shadow of doubt that they were huge favorites. Fannie Ward in her latest vaudeville offering, An Unlucky Star, preceded the intermission and once again the broad comedy finish of the sketch saved it from losing out. The Six Musical Noses in their scenic musical skit, A Gala Day in Old Seville, opened the second half most favorably, giving the same programme as when recently seen at one of the other houses in town. They were awarded with the usual amount of hearty applause coming to them. Jewell's Manikins on Friday night seemed to give the entertainment a sort of halt for a few moments, but once under full swing the offering was as pleasing as ever. Bert Williams sang as a solo act, this being his first Harlem appearance this season and it is needless to say that he was the great big hit of the entire bill. Williams is unquestionably one of our best comedians, and in a manner in which he has been copied by almost every other colored comedy actor proves his popularity. But his imitators are like all such impostors, leaving him miles in the lead and gaining all the time. Odiva closed the bill. (New Act.)

BECK AND MEYERFELD SAIL.

Martin Beck suddenly decided to accompany M. Meyerfeld, president of the Orpheum Circuit, who sailed for Europe last Wednesday, May 11, on the S.S. "Mauretania." Mr. Beck returned from London less than four weeks ago, having perfected, in conjunction with Alfred Butt of the Palace Theatre, the organization of what is known as the "Theatres Continental" company, which comprises the directors of the Gibbons and De Frece tours in Great Britain, their own interests in the Barrasford tour; the new Alhambra, Glasgow; Palace Theatre, London; and a new Orpheum Theatre in Berlin. Mr. Beck's sudden determination to return to Europe with Mr. Meyerfeld was caused by requests from leading continental vaudeville directors who wish to join this combination and co-operate with the newly-formed international alliance. After meeting Messrs. Butt, Gibbons and De Frece in London, Messrs. Beck and Meyerfeld will travel to Hamburg, Vienna, Cologne, Brussels and other continental cities to meet the directors of the music halls who have expressed a desire to be associated with their plan. As Percy G. Williams is already in Europe, it is assumed that he, too, will join in these conferences as the representative of the United Booking Offices of America. After these consultations Mr. Beck will visit Oberammergau and tour through Austria and Germany in his automobile, remaining abroad until August.

PALISADES PARK OPENING.

Palisades Amusement Park will open for the summer season on Saturday, May 28, under the direction of Sebenek Brothers, who have expended thousands of dollars in building the newest open air device for exciting diversion. Scores of men have been working since earliest Spring upon the grounds and buildings. The natural beauties of the park have been groomed until the 40 acres are said to be like the lawn of an English country seat. Among the new features is an aeroplane coaster, built by Nicholas M. Sebenek, an American inventor, in which during a two-mile ride the car takes numerous aerial flights with perfect safety to the passengers. From Russia comes the Treston Slush Ride. Starting among the highest treetops on a bobbed, the passengers toboggan down a long, steep declivity of artificial ice to land in a bank of real snow made by a patented process. Another sensational ride is provided by the automobile race track in which three racing cars speed around a quarter-mile course. The autos cannot leave the course or overturn. There will be Ferris wheels, scenic railways, a huge ballroom, a first-class vaudeville theatre, picnic grounds and pavilions, a Curtiss aeroplane giving daily exhibitions, a captive balloon and a dirigible airship.

CINCINNATI NEWS NOTES.

An excellent programme is at the Columbia this week. Dr. Herman displays a gorgeous combination of electrical apparatus. Others on the bill are Augusta Glose, Claude and Fannie Tabor, Great Ernests, Fuller, Blaque Grand Opera Quartette, Rief Brothers and Murray, and Keno, Welch and Melrose. Frankie Drew, the balloon girl, will soar over the heads of the patrons of the Empress this week. The management has on the bill Fox and Foxes a Circus, the Juggling Thomas, Marie Fitzgibbons, and Clark and Turner.

GREAT RAYMOND COMING HOME.

C. A. Burt has started to arrange a route for The Great Raymond, to play the best theatres in the United States this coming season. This attraction is now in London, England, and has played all the foreign countries in the last three years. Mr. Raymond's letters to Tim Mixson have been read with keen interest and others are to appear shortly.

PENCILLED PATTERN.

"Don't book a quincy sore throat. We 'played' one for two weeks to very bad business."

Now that grand opera is controlled by a trust, the poor singers will only be able to get three and four thousand dollars per night. How will they ever be able to live on it?

A sign in a West Side butcher's window reads, "Milk Veal." Any one who can do that ought to go in vaudeville.

Johnny Collins is wearing some nifty cane since his return from the West. The Orpheum Circuit booker is getting to be a regular Beau Brummel.

Only six more weeks for Jeffries-Johnson Parodies!!

The advance advertising for Mlle. Polaire reads, "An ordinary man's hand can encircle her waist." We'll bet it will take more than one hand to encircle her American salary.

Della Fox more than made good at Hammerstein's last week. All her old friends were glad to see her show that years did not lessen her cleverness.

It's all right for some people who are drawing weekly salaries, holding down soft jobs, to shout "Down with the Agent." But figure out how much some of the acts would be getting to-day if agents didn't bargain and fight with the managers whom the actor never gets a chance to see.

The vaudeville theatres in Columbus are at strife, and in consequence they all have reduced their prices to ten cents. We'd like to see the Times Square restaurants start something like that.

The New York Police Department stopped The Girl with the Whooping Cough. The Health Department should have done it.

Isn't it about time for another vaudeville weekly to announce "Blacklist to be suspended next week"? And every Morris act tells you that they're going to be the "first act taken." Sweet dreams, sweet dreams.

Gertie Carlisle, formerly of Midgely and Carlisle, and Jules Bernard, formerly of Bernard and McAvoys, are going to open soon in a new act by Wolfe Gilbert. The act will be a monotone musical comedy containing all original songs.

Every chorus girl at the Actors' Fund Fair tried to make a noise like a star. There were no chorus men in sight, which was one of the many enjoyable features of the Fair.

Sylvester Schaeffer (no relation to Ben Schaeffer, Wolfe Gilbert's star), an act Morris is going to import, gives a whole vaudeville show himself. This ought to be a welcome relief to the Morris patrons, who have been seeing practically the same acts week after week.

The White Hats and the Actors' Union are fighting over the Agency bill. When Greek meets Greek.

It must make B. F. Keith, William Morris and Martin Beck feel good to see Marcus Loew written up as "the coming Vaudeville King." In all the articles concerning Mr. Loew's success they forget to mention that it was the booking ability of Joe Woods that gave the Loew Circuit its footing in New York, and Joe did "bull" a bunch of good acts to work for almost nothing.

It's pretty soft for the film companies, with King Edward's funeral and King George's coronation coming for "feature films" and the Roosevelt Africa-New Jersey-Long Island films still going on.

If you hear an actor say, "I'm going to see my broker," don't think he has money. Bless you, no. That's simply a new name for "Agent." Sounds classy, though.

If all the vaudeville writers were to get together and publish a list of all the artists who owe them for the material these artists are making their living on and "forget" to pay for, what a long and interesting list it would make.

Jules Ruby wanted to know "who this fellow 'comet' is that they are talking so much about." He thought he could get "him" some time, he said.

Some people are so disagreeable they can't even get along with themselves.

Otto Henry Harras launched his new boat *Elbow Rubs*. A bottle of ink was smashed over his bow as it glided into the water.

There's a barber shop on the second floor of the Putnam Building. You can now be trimmed without leaving the building. (Guilty, Judge.)

Local Improvements—Flick lost his cane.

C. E. Kohl, of Kohl and Castle, offers \$100 for a word to replace "Vaudeville." How about "Filmitis"? (No, thank you, keep the money.) THOMAS J. GAY.

MAY SUE HAMMERSTEIN.

Jules Goodman, the playwright and author, has threatened to bring suit against William Hammerstein if the latter presents Mlle. Polaire on the Victoria Road this summer in her dance pantomime, entitled *La Visitator*. Mr. Goodman claims to have written this for her and to possess royalty rights for it. If Mr. Hammerstein is willing to pay him the same royalties he claims to have received for the act when it was presented in Paris he will have no suit to bring.

NEW VAUDEVILLE ACTS

THE WEEK'S GRIST OF ATTRACTIONS NOT SEEN HERE BEFORE.

English Singer Makes American Debut—Another Girl in Songs Is Heard—Cowboy Act Scores.

Cissie Curlette.

The "run" of European sensations appealing to lovers of the morbid, sensual and vulgar continue to cross the Big Pond in search of American dollars. At the American Music Hall last week a talented and quite good-looking English singer made her American debut, offering a series of songs which relied for their success solely upon the double entendre of their lyrics and theme, rather than upon any tunefulness or brightness of lines. There were fourteen song titles listed upon the programme, but on Wednesday afternoon Miss Curlette sang but four of them, closing her act with but a weak amount of applause, which brought her back for but a single bow. There is always, unfortunately, a certain number of theatregoers who like to have the vulgar side of their mentality pandered to, and any theatre may be made to cater to such audiences. The American Music Hall is not supposed to cater to such crowds, but it has rather been the claimed pride of William Morris that he desired to appeal to the better type of amusement seekers. A continuance of offerings and performers who rely upon the sensational, suggestive and the morbid cannot fail to injure the business of such a house in the long run, and if such offerings are continued and if the trend in this direction is allowed to proceed much further, the city authorities are more than apt to take action similar to that recently done with regard to a certain legitimate attraction playing another theatre in the vicinity of this one. The titles of the songs rendered by Miss Curlette were: "What You've Never Had You Never Miss," "Good-bye-Hello-Hello-Hello," "I'd Rather Lather Father," "She Made Four Costume Changes, First Appearing in a gown of the period of the late Civil War; next in a white Summer dress, carrying a parasol; a rooster-like garb; and a grayish, flowered dress with a poke bonnet. She was on for twenty minutes.

Mabel McCane.

With all of the accessories commonly only rendered the most distinguished of singing artists, Mabel McCane made her metropolitan vaudeville debut at the Fifth Avenue Theatre last week, holding the fifth position on the bill. She appeared in one throughout her act, working before a heavy red plush curtain with a carpet. The first number called for the use of a telephone receiver, a table and a chair, the song being called "On the Telephone." It received but a very weak "hand" on Monday night. A cream-colored dress, trimmed with brown bands of velvet (?) and a peach-shaped hat completed the costume worn. The next number, "Garden of Love's Desire," was somewhat better liked, it being a ballad song, for which the singer wore a girlish dress of white lawn or chiffon, cut décolleté and of ankle length, half-elbow sleeves, with a large hat trimmed with huge white plume. "Nobody's Jealous of Me" might have scored a larger hit than it did had it been differently rendered, and had an eccentric costume been worn instead of the white chiffon affair with an overskirt of shimmering material like cloth of silver. The gown was too pretentious and attractive for the theme of the song. "In the Days of Old" was very mildly received, although Miss McCane returned for an encore, after a huge bouquet of roses had been passed up to her. During this rendition she wore a dress of the ante-bellum period, with a bonnet. It may be that the selections of this newcomer are not entirely suited to her personality, or it may be that she really has not the voice or the ability. Whatever the cause, and we will not venture to name it after seeing her but once, she did not score much of a hit on this occasion, in spite of the fine position on the programme, and the assistance of a plush curtain, spot light and carpet. Her act ran twenty minutes.

Just-Phor-Phun.

The famous Hanlons, Alfred, Fred, and William A., assisted by William J. Hoyt, presented at the Savoy Theatre, Fall River, Mass., week May 2-7, for the first time in vaudeville a new one-act comedy sketch, written by themselves, entitled Just-Phor-Phun, and scored a big success. The plot deals with trials of A. Lee Ghit (Alfred Hanlon), who has become stranded in Jonathantown, and is staying at Herr Frank Phutter's (William A. Hanlon) inn, and is trying to evade the payment of his board bill, resorting to all kinds of excuses to get out of his trouble in which he is assisted by Willie Littlewhite (Fred Hanlon) and Tommy Snowdown (William A. Hanlon), two bell-boys at the hotel, who make a great amount of trouble for the hotel keeper. During the action of the sketch William A. and Fred Hanlon present the best bit of pantomime acting ever seen here, and after the first performance they were the talk of the town. The work of Alfred Hanlon and William J. Hoyt was exceptionally good, their efforts gaining for them much applause. The sketch as presented is a distinct novelty, and will become very popular in the larger houses. A lot of splendid scenery and effects are used to good effect. The work of the entire four was of a high order, and showed a careful attention to details. The act ran twenty-five minutes. W. F. GEE.

Odiva.

Odiva is the latest "tank" or water performer to come to the metropolis. Had she appeared prior to Annette Kellermann and the other aquatic artists she would be heralded as one of the big sensations of many seasons. As it is, she is a wonderful performer, and her reception at the Alhambra Theatre last week, and especially on Friday night, proved that she had more than "made good" with her audience. Unlike the other divers, Odiva uses a huge glass tank which can be moved about the stage. She first appeared in a neat skirted costume, which she removed upon entering the tank, then doing a series of "stunts" somewhat similar to those of the Pinner. These feats included eating, drinking and sewing. She also did a feat of remaining under water for a period of about two minutes, kneeling in an attitude of prayer, without touching the bottom of the tank. Then came her diving. First from a plank just a few feet above the tank, and following this with dives from other planks at greater elevations, until her last dive brought

her above the borders, her feet alone being visible from the orchestra floor. The tank is stated to be a trifle over 5 feet in depth and the dive is therefore a most remarkable one. Odiva is advertised as a Samoan pearl diver and an announcer helped the act in explaining her feats, also lending a bit of interest through his explanations of her prowess in her native land.

Arizona Joe.

Cowboy acts are not the novelty they once were in the amusement field, but, nevertheless, they are quite as entertaining as when the puncher first made his appearance before the American public. The latest of these performers to enter the vaudeville field is Arizona Joe, assisted by Art Boden, a roping expert; "Broncho" Bob, a rider of bucking horses; Adele Von Ohl, a girl rider, and a cowboy quartette. They used the full stage, with a roped fence to keep the horses from jumping outside of the arena. There were two horses, the one used by Miss Von Ohl and the bucking broncho. The latter appeared to be a trained horse and not a regular "oney" animal, and when the saddle was finally placed upon his back and the cinches were taken up he allowed his rider to mount him, and although he jumped about with much spirit, he did not buck exactly like the usual wild horse in the regular Wild West shows. And a really wild horse would in all likelihood break through the small fence, and might possibly get over the front of the enclosure and fall into the orchestra pit. The roping was well done, although there were no new feats shown, while the riding of Miss Von Ohl added much to the attraction. The act lasted about twelve minutes, and the Wednesday afternoon audience at the American Music Hall seemed to enjoy it immensely.

Lee Tung Foo.

Lee Tung Foo is a Chinaman, and unlike most Chinese actors he is an artist from an Occidental viewpoint. At the Plaza Music Hall last week he was received at first with some show of merriment, which shortly turned to friendly anticipations and finally to generous appreciation of his truly remarkable talents. Working in one he first made an introductory remark in his native tongue, translating it to English. Then came a Chinese song, with the anvil song from Robin Hood to follow, rendered in English. He articulated remarkably well, sounding his r's quite as distinctly as an Anglo-Saxon might. Removing his long hair, he now appeared in a sort of short trousered costume and sang "My Iris Rose," first in English and then in French. Changing to Scotch kilts he offered "My Maggie Frae Dundee," giving a Chinaman's idea of Scotch dialect, which was quite as good as most of the English or American versions of this tongue. The number won a very generous amount of applause and he was called out for several bows. Mr. Foo has an easy stage presence and shows ability above that of the usual vaudeville artist working in one. His sense of humor is delicious and his wit is evidently very keen. He was on sixteen minutes, none too long.

The Carnival of Roses.

At the Victoria Theatre last week T. A. Morris and company produced their first act, a pantomime, which is the work of Ricardo St. Elia. Like most "pantis," this one has to do with the love affairs of an artist. (Other people have love affairs, too.) This particular wielder of the paint brush had taken upon himself a wife, who in turn had fallen into the meshes of a false love, giving her attentions to a Frenchman with whom she eloped. The husband and wife meet at a masque ball, and at the finish of their former love, the former removes his mask and abandons his wife to her lover. In the last scene the home of the artist, the husband is discovered with his child. The door opens and the wife and mother are discovered. Through the pleadings of the child the couple are brought together again. The other scenes are in one, showing a street in Paris, making his scenes in all—the studio, a street, the ballroom, a street scene and the studio again. La Gal, the woman who played the part of the wife, showed ability above the ordinary, and considerable finish as a dancer. M. St. Elia also did some excellent work, while the child proved himself to be far above the average stage prodigy. B. Decisions assumed the role of the lover. There were fourteen people in the act.

Erna and Jenny Casch.

There are all sorts and kinds of acrobatic acts before the vaudeville going public, both by men and women, but few can compare with Erna and Jenny Casch, who were seen for the first time in town at the Fifth Avenue Theatre last week. The girls dress exceptionally well, with knee length skirts and fleecings of purple, the bodice being cut out. The lighter appearing girl does the understand work, while the heavier does the head and foot balancing and posing. Their feats are out of the ordinary, and for skill, precision and strength of a high order. Throughout the act on Monday night they were awarded with generous rounds of applause, and at the close they received an exceptionally big "hand." The act ran eight minutes.

Della Fox.

Della Fox opened at Hammerstein's on Monday last after an absence of five years, and received a reception that must have made her feel good, to say the least. Her first song, "Any Little Girl That's a Nice Little Girl is the Right Little Girl for Me," was sung in a very pretty fluffy sort of a dress, and was received very well. She then changed to male attire, singing "Fighting Al for You" in a West Point cadet uniform, changing to a light suit and soft hat, singing "Little Miss Nobody From Nowhere," and for an encore she rendered her old success, "A Shady Nook. A Robbling Brook and Some Other Fellow." She went very well, and her return to the varieties is vaudeville's gain.

Four Kentucky Girls.

A new girl quartette of singers were seen for the first time in this borough at the American Music Hall last week, appearing under the name of the Four Kentucky Girls. They have exceptionally good voices and sang in excellent harmony. They confined themselves to popular songs, rendering four numbers on Wednesday afternoon, each one being greatly enjoyed and warmly applauded. Their act ran nine minutes.

Martini and Maximilian.

Martini and Maximilian are a pair of comedy magicians, one working in straight evening clothes and the other in eccentric clown make-up. The first presented the illusions and the second exposed them to the audience, thereby winning many laughs. They used several pieces of paraphernalia, including a cabinet. Most of

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the feats have been seen before, but each was interesting and proved enjoyable. The act ran eighteen minutes on Wednesday afternoon, using a full stage.

Wilson, Comedy Juggler.

Wilson, a comedy juggler, made his first appearance in town last week, playing the American Music Hall. He confined himself to the use of several hats, cigar boxes, a lamp, stick and other familiar objects used by the average juggler. He showed nothing that has not been seen many times heretofore, but in spite of the drawback and the fact that he had the opening position he scored a fair sized hit.

SEEKS TO ENJOIN WILLIAMS.

Arguments were heard last Thursday, May 12, before Justice McCall in the Supreme Court, for an application to enjoin Bert Williams from appearing under any other management than that of F. Ray Comstock, who claimed that he held a contract with the colored comedian calling in the profits. Williams' attorneys stated, however, that Mr. Comstock had agreed to provide a production and the money for the incidental expenses of same. This, the defendant's attorney stated, had not been done, and hence Mr. Williams had signed with F. Biefield, Jr., to appear in The Follies of 1910 as one of the principal players. In the proceedings it was brought out that the present vaudeville salary of Mr. Williams was \$1,100 a week.

CODY'S NEW YORK FAREWELL.

Colonel William F. Cody ("Buffalo Bill") made his last appearance before a New York audience last Saturday night in the Madison Square Garden. He was accorded a very big reception and the house was packed from pit to dome. The Buffalo Bill Wild West and the Pawnee Bill Far East is in Brooklyn this week.

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SUMMER PARKS OPEN SEASON.

Dreamland and Luna Park opened their season on Sunday and thousands of New Yorkers flocked to the big resorts. Both were opened by a parade, headed by the managers of the two parks.

LAST HEARING ON AGENCY BILL.

ALBANY, N. Y., May 12.

The final appeal for the Green Employment Agency bill by the White Hats, at present in the hands of the Senate Judiciary Committee, was made on last Wednesday at a hearing before that legislative committee. The bill passed the Assembly after some amendments had been made to it. A large delegation of vaudeville artists were present who favored the bill, while the United Booking Offices of America was represented by Morris Goodman, and the National Actors' Union by former Assemblyman Voss and Harry De Veau, president of the association, and George Murphy. Mrs. Beaumont Packard argued against it. Thomas D. Fitzgerald of the Federation of Labor, would not express himself as for or against the bill, while James D. Holland of the same organization, declared in favor of the bill. Considerable surprise was manifested in regard to the position of former Assemblyman Voss, who introduced the White Hat bill in the Legislature last year; he also favored the Green bill when first introduced this year, but through some misunderstanding he has severed his connections with those who favored the bill and now appears as attorney for the Actors' Alliance against it. Assemblyman Green, the introducer, has had several conferences with parties interested, and as the bill now stands he believes it just and equitable to all concerned. Harry De Veau of the Actors' Union objected to the emergency clause and stated that there was no just reason for using it; he feared that all engagements might be so-called emergency engagements. He said it was generally known in the profession, but for some reason had been inserted in this bill and he desired legislation that would benefit the actor and not agent. Morris Goodman, of New York city, attorney for the United Booking offices of America, said under present conditions the actor has received higher salaries than ever before and cited many cases to verify his statement and that the bill in question was solely for the benefit of the White Hats organization. He offered several amendments which he hoped the committee would adopt, one of which would have the bill take effect Jan. 1, 1911, instead of immediately. Another would make the fee five per cent., but if the actors wished two agents each would receive five per cent. The White Hats were well represented by Harry Mountford, Attorney Denis O'Brien, Tim Cronin, Delmore of Delmore and Lee, Fred Niblo, Nelson Morey, the Rev. Morin, and others, all of whom spoke in favor of the bill. When the bill was favorably reported on Thursday by the Senate Judiciary Committee by Chairman Davis, Senator Grady of New York objected to it being placed upon the order of third reading or final passage and asked that the bill be recommitted, as he desired to have it amended after which he would withdraw his objections and allow it to take its place on the calendar. As the bill was reported to-day some of the provisions had been eliminated, especially the clause in relation to colleges, schools and other institutions and some other minor changes. G. W. HERRICK.

PHILADELPHIA NOTES.

PHILADELPHIA, May 10.—If our amusement seekers don't have a surfeit of vaudeville this summer it won't be from any lack of offerings. Here we are with about 180 places of amusement already in operation and several others to be added this and next week. At each of these vaudeville acts are given. They will probably average five acts to the house, so that we are having 900 different "turns" daily. As the bills at some of the houses are changed twice a week, it is pretty safe to estimate a total for the week at 1,000. It seems almost incomprehensible, yet it is a fact. Of course, many of them are not worth the time it takes to present them; still, they are on the list of "local attractions." On the other hand, we also have the best that vaudeville affords, among the number being many European novelties. And these 180 places of amusement all appear to be making money.

The burlesque houses are all doing a satisfactory business, some of them playing to capacity. Their attractions the current week are: Bijou, Billy Watson's Stock Company; Casino, the New Marathon Girls; Gayety, All-Star Burlesque Stock Company, and Trocadero, Alcazar Beauties.

The bill at Keith's this week is a large and exceptionally attractive one with several new headliners, including Neil O'Brien and company in *Fighting the Flames*; the Sisters Gansch, lady acrobats, and Joseph Hart's *The Futurity Winners*. In addition, there are Julia Frary, in songs of the day; Charles Keene, the Street Fakir; Byers and Hermann, in *The Crowned Dream*; Colter and Boulden, songs and dances; Kelly and Currier, dances, and Ben Meyer and company, comedy cyclists.

The two comedy hippodromes open their season to-night, with bills of an unusual character. The Philadelphia will present different acts, including Arthur Holden, the "Demon Diver," while the "Big Hip" has almost as many, with the Banda Blanca and Silvers, the clown, regular attractions. A real fox hunt is also promised; while other features will be Loretta's Troupe of Leopards and Mountain Lions, the Four Loudons, Conklin's Troupe of Performing Elephants, Winston's Troupe of Educated Seals, the Hex Comedy Circus, with their burlesque mule; the Ponocan Sisters, acrobats; Donelin Troupe of Cyclists; Mile. Onaga and others.

The Fifty-Second Street Theatre, now nearing completion, will open its doors for the first time on Decoration Day. It has a seating capacity of 1,100, and will be devoted exclusively to vaudeville and moving pictures.

JAMES D. SLADE.

PAULINE OPENS SUMMER HOUSE.

Another vaudeville theatre, with popular prices, opened at Kansas City, Mo., on May 8, when the Gayety, with the close of its burlesque season, changed its policy for the Summer months. A good class of vaudeville is announced, and the opening bill was headed by Pauline, the hypnotist, found ready favor with the audiences. Other acts included Morey and Mitchell in a skit entitled *Western Girl*; Corinne Harris, Minor and Vincent and the Coleman, all being well received. As the Orpheum has closed for the season, this house and the Globe, which plays a combination of vaudeville and moving pictures, have a monopoly in this field.

COURTLEIGH BACK IN VAUDEVILLE.

William Courtleigh was announced to return to vaudeville this week, again appearing in Peaches, which he made popular on his former tours. He was scheduled to open at the Plaza Music Hall.

NOTES FROM WASHINGTON.

Chase's Theatre concludes with this week's bill a thirty-ninth week season of continued unexampled success. Cora B. Shreeve's Annual May Dancing Carnival, by her pupils, will be presented at this house May 23 and 24, when *The Follies of the Planet*, or, the *Glistening Star* will again present her clever class for their annual commencement.

The Miller Brothers and Edward Arlington 101 Ranch Real Wild West commenced a two days exhibition in Washington yesterday with crowds attending.

This week a supplemental season of vaudeville and motion pictures will be inaugurated at the Academy of Music, with continued performances from 2.30 to 11 P. M. The Bogany Troupe, the Hale and Carleton company in *The Boss Dream*, Katherine Miller, Bob Evans and John and Mae Burke are the prominent headliners.

Beginning early in June foreign acts and theatrical novelties are promised by the American Hippodrome company at the American Legion Grounds, on the inauguration of outdoor Summer amusements, which comprises the Dickinson Troupe of Acrobats, the Keller Troupe of Cyclists, Madame Sundin in her trained horse acts, the Parlatan Troubadours, the Idonias Troupe of Female Gymnasts, Senior Torquemada, the Fighting Bull, Antone Trained Ponies, the Equestrian Holsons, and the Sunstam Sisters.

JOHN T. WARDE.

CLEVELAND CIRCUIT.

The present week's bookings by W. S. Cleveland include the following: James McDuff, Frank and Edith Raymond, the Royal Italian Four, Elsie Marie, Pace and Johnson, the Ador Trio, Marie Gillette, Boyd Gilfain Trio, Henry Brothers, De Vole and Martin, George Lewis, McCarthy and Major, Billy Sully, Mr. and Mrs. Ralph Lewis, Ture Dainty Dancers, Will Morrissey, Ada Jones, Claude Austen, Edgar Stolle and company, Jones and Rogers, Golding, the juggler; Sully Duffee, Lemuels and Lemuels, Billy Payne, Spalden and Jensen, Al Warren, Jeanette and Barber, Princess Chiquilla and Edward Kewell, Rosenthal Boys, the Balloon Girl, Francesca Reading and company, Stetson and Harlan, the Four Loudons, Ye Olde Home Chaire, Jeff and La Verne Healy, Sirid Forde.

MORRIS' NEW SPOKANE HOUSE.

William Morris' theatre in Spokane, to be known as the American Music Hall, will have cost \$300,000 before the first curtain is raised next September, with Charles H. Muehlman as manager. The house will be fireproof. The hotel part is designed to have fifty-four rooms, with twenty-six private and six public baths. The rooms will be fitted with all appliances necessary to convenience and modernity. The ground floor will be given to the hotel, the second floor the history of the construction of the house has been as varied as rapid. The property was bought last summer at a cost of \$71,000 for the new Shubert theatre. Local capital was interested. A few months ago the hotel company was reorganized and through the effort of Mr. Muehlman, the Morris Circuit was extended to Spokane.

W. J. PATTON DROPS DEAD.

During the performance of the Wine, Woman and Song Burlesque company at the Casino Theatre, Flatbush Avenue, near state street, Brooklyn, last Saturday night, William J. Patton dropped dead as he was leaving the stage for his dressing-room. He had just finished his part in a sketch and was about to make-up for his appearance in another offering. Patton was aged from the wings he swayed and fell, none of the other players seeing him. The house fireman and the electrician ran and picked him up, carrying him to his dressing-room. A physician was sent for, but it was too late. The coroner pronounced it a case of heart failure. The performance went on and none of the company or the audience knew of the tragedy until after the last curtain had fallen. He was thirty-five years of age and was born in St. Louis, Mo., where he is said to have had relatives.

LIBBEY AND DYLLON COMBINE.

One of the first acts to be routed for the 100 weeks' tour by the Marcus Loew's Enterprises is the partnership arrangement which has been formed by J. Aldrich Libbey and J. Bernard Dyllon. This duo of singers will no doubt prove somewhat of a sensation in the "big" vaudeville houses. Some years ago it was rumored that they would combine, but owing to the illness of Mr. Dyllon, who was then in San Jose, Cal., the deal did not go through. However, it is authoritatively stated that they will begin their work the first of July, and will have the honor of being the first act booked on this long tour.

SWEATNAM FOR SUMMER WIDOWERS.

Willis P. Sweatnam has been engaged for a principal part in the forthcoming production of *The Summer Widowers* by Lew Fields at the Broadway Theatre. This is the first time in seventeen years that Mr. Sweatnam has worked in the Summer time, he usually going to his country home, "Loire Bohemia." In the mountains of Pike County, N. Y. Next season he will probably be starred in a new comedy, entitled *Uncle Remus*, which was written by the late Joel Chandler Harris, the offering being founded upon the author's *Br'er Rabbit* and *Uncle Remus* stories. It will be in three acts.

BUSCH TEMPLE BOOKED BY W. V. M. A.

The Bush Temple Theatre in Chicago is now booked through the Western Vaudeville Managers' Association. It plays "split" weeks. One bill holds from Monday till Wednesday and the other from Friday till Sunday. On Thursday night professional "try outs" are given by the association. Last week Artana, just off of the *Panorama* Circuit; Val Higgins and co., Three Swedish Sisters, Evans and Earl, Buckman and Buckman, Frank Harris, and Blanchard and Marlin made up the programme.

MRS. PATRICK CAMPBELL ILL.

News was received last Thursday that Mrs. Patrick Campbell was stricken with an attack of nervous prostration at the La Salle Hotel, Chicago, brought on by the strain of appearing twice daily in the vaudeville houses which she has been playing. She is being attended by her daughter-in-law, who was formerly a Chicago society girl.

VAUDEVILLE.

PRUDENTIAL VAUDEVILLE EXCH. "CLEVELAND CIRCUIT"

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AMONG AGENTS AND PRODUCERS.

David J. Mariows, formerly with John Cort in Mary Jane's Pa. will open in vaudeville at the Majestic Theatre in Chicago next week in a new playlet, entitled *Pickles*, by Jack Barnett. Tuts McGuire, who is a niece of the late Margaret Mathers, will be identified with this act. Miss McGuire was formerly with School Days, which made a hit on the Keith and Proctor time.

Claude M. Howland, formerly of The Red Mill company, a favorite local actor, starts on the Western vaudeville time to-day in a singing and talking act, under the direction of Jake Sternad.

John Hyams and Lella McIntyre again are threatening to go starring in Wilbur D. Nesbit's musical comedy, *The Gainsborough Hat*.

A Night in the Arms of Paris is the latest "sensation" to be imported to American shores by William Hammerstein. The act was scheduled to open at the Victoria Theatre yesterday, May 16. There are said to be fifteen players in the act.

James H. Adams, one of the principal clowns at the Hippodrome, has been engaged by the Brighton Beach Development Company, to produce a condensed version of Humpty Dumpty at the Children's Theatre, Brighton Beach, this Summer.

William Morris has signed a Chanteclair production for the American Roof-Garden this Summer. In the act will be a large company headed by Mile. Mizzi Hojas, a Hungarian actress. Others will include Harry Lupino, Herr Karl Tuschl, who produced the comedy in Berlin, will arrive here this week on the steamship "Deutschland," and will reverse the company.

William Hammerstein will offer a burlesque on Madame X at the Victoria Roof-Garden, which will open in two weeks. The burlesque is by Jean Bedini, of Bedini and Arthur, and will be called *Madame Ten*.

Another burlesque on Madame X is being offered by the Bowery Burlesquers at the Columbia Theatre this week, entitled *Madame X-cuse*.

Marie Dainton has gone over to William Morris, Inc., and will shortly be seen in the houses of that circuit, presenting a new series of songs and imitations.

Laura Butler made her vaudeville debut in a new sketch entitled *The Master of Men*, at Lawrence, Mass. last week. She was supported by Frederick H. Wright, William Howalt, and Jessie Moore.

Charles E. Evans and Helena Phillips produced a new comedy sketch at Yonkers and Mt. Vernon last week, entitled *The Forgotten Combination*. It is by W. L. Lockwood.

The International Opera company of seven singers made their debut at the Fifth Avenue Theatre Sunday. The company is headed by Cora Sylvia.

Eddie Collins, who for several years was a prominent member of Johnny and Emma Hay's A Hot Old Time company, was that farce comedy was at the height of its popularity demonstrated to two large sized audiences last Sunday at the Empire Theatre in Brooklyn that he is still a clever player, when it comes to enacting the character made famous by Johnny and Ray. Eddie was on No. 2 at the matinee, and was moved down to No. 9 position at the night show.

The vehicle, which was responsible for Mr. Collins' success, was *The Waldorf Castoria*, written by himself.

Amelia Rose, who created the part of the model in the original production of *The Soul Kiss*, and who is well known in art circles, has written a vaudeville sketch in which she contemplates appearing at an early date. The sketch deals with life in the art studios, and is sweet and clean, with natural sentiment and romance, which "art" sketches seldom possess. Miss Rose has originated a number of poses of classic value, which she will introduce in the sketch, and has also invented a method of lighting to be used in the posing scene, which will do away with the usual tedious between poses. A number of vaudeville producers are said to be considering the sketch as a headliner during the Summer months.

Home B. Mason and Marguerite Keeler will soon have a new sketch, they having played *A Stagnant Circus* over five hundred times. Charles Mussett is now in charge of the Colonial Theatre, Dave Robinson being engaged at the New Brighton, which opened its season yesterday, May 16.

VAUDEVILLE JOTTINGS

The Ballo Brothers, known as the Mexican Serenaders, whose banjo playing has won for them a name among the foremost from coast to coast, expect to be with the Gus Hill Burlesque company next season. Negotiations to that effect are now pending.

The Orpheum, Zanesville, O. (Edward Paul, mgr.), offered *The Real Widow* Brown co. the Cuban Trio, Marimba Mexican Band, A Night With the Poets, Leo Fuller, Wakahama Troupe last week. It has been announced that vaudeville and motion pictures will be continued during the Summer. At the Schults (W. H. Deane mgr.), Powers' Hippodrome, Elephant, Jeannette Adler, Mr. and Mrs. Harry Ellsworth, Johnny Marion, Grace Lillian, Musical Norrieses, the Silk Stocking Trio constituted the first week's bill under the booking supervision of the Keith Circuit. Manager Deacon will keep the popular playhouse open during the entire Summer.

Edward Castano, straight man and stage-manager with Billy Watson's Big Show, closed a most successful season of thirty-seven weeks at the Bijou Theatre in Philadelphia on Saturday, May 7, and after a much needed rest will play a few vaudeville dates during the Summer.

Harry Loken, one of the original acrobatic team known as the Four Lukens, and at present a promoter of amusement enterprises in Reading, Pa., has leased the new theatre being erected on Penn Street near Eighth. In that city, from Abe Zable. The theatre, which was originally to have a seating capacity of about 800, is to be greatly enlarged and will accommodate 2,300 people. Ground has already been broken, and

VAUDEVILLE.

AGENTS AND PRODUCERS

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HART, JOSEPH New York Theatre Building, New York

KELLER, EDW. S. Long Acre Bldg., N. Y.

LASKY, JESSE L. Hudson Theatre, New York

LOVENBERG, CHAS. Keith's Theatre, Providence, R. I.

MASON, JACK (Producer) Hotel Flanders, N. Y.

NAGELY & BENNETT Box 13, Times Square Station, New York

ROLFE, B. A. 401 Long Acre Bldg., N. Y.

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The W. W. STEINER CO. Managers & Producers, 315 Long Acre Bldg.

ED GRAY

V.C.C. "THE TALL TALE TELLER"

The new theatre will be ready for occupancy by Sept. 15. It has already been named Luken's Hippodrome. Several weeks ago Mr. Luken associated himself with Cornelius G. Keene, manager of the Grand, and A. Sabolski, manager of a theatre at Norristown, and the three purchased the lease of the Grand from N. Appell. It is not Mr. Luken's purpose to forsake this latter proposition, but to engage in active participation in the affairs of both. He has a surprise in store for local theatregoers, he states, which will be revealed in the erection of one of the most up-to-date amusement resorts in that section of the country. The Lyric, Reading's other new theatre, is now in course of construction and will very likely be completed by July 1 or thereabouts. It is located on Penn Street above Eighth, just a short distance above the Palace, operated by the Vaudeville and Moving Picture Company of America, and the site of the proposed Luken's Hippodrome. From indications, the new structure, though small, will be very pretty.

The Jolly Boys' Comedy Theatre, at 5149 West Chicago Avenue, Chicago, opened last Saturday, playing three acts. The Banner, on Robey Street, near Milwaukee Avenue, opened last Thursday night. The New Ashland is advertised to open May 19.

The California Theatre, in Chicago, is now booked by the W. W. Steiner Co. and the bill for three days beginning May 16, was Edith Haney, Paul Florus, Swan and Warren, and Nanita and Verita.

Madame Bedini is headlining the Sullivan and Cousins bills in the Northwest with her high school horses.

Darwin, Karr and co. are playing a new farce, entitled *Vase*, in the Middle West cities. The Merry McGregors are playing the pit in the Middle West, booked by Walter V. Keefe, of Chicago.

Florence Modena threatens legal proceedings against players who are presenting *A Lesson in Reform* in Ohio cities.

Gus Sun was in Chicago last Thursday claiming contracts for feature acts for his circuit. Cliff Bergas sailed for Europe on the S. S. "Corona" last Saturday, May 14.

Walter S. Willis and Dorothy Hutchinson will enter the vaudeville field this coming season. America is playing a return engagement at the Winter Garden, Berlin, for the month of May.

The Cubanola Trio will close a successful season of forty weeks, May 23, on the Sun Time, and will open in August.

John Dow, who recently was stage-manager at the Orpheum Theatre at Marion, O., was transferred by Gus Sun to the same position at Mansfield, O.

The Shubert, Utica, N. Y., closed May 14 for the season. Manager Fitzgerald has provided the best in vaudeville for patrons of house, and his success is deserved.

Percy G. Williams' Greenpoint Theatre closed its regular season last Sunday night. The house has done a record breaking business and the bills have been up to the usual high standard maintained by the management.

Beatrice Ingram and co. are playing the Bronx Theatre this week, presenting Porter Emerson Browne's playlet, *The Duchess*.

The Fulton Theatre, Brooklyn, closed its regular season on Saturday night. Marcus Loew is negotiating to place popular priced vaudeville there for the Summer.

George ("Honey Boy") Evans is slated for the Morris time, opening at the American Music Hall, Chicago, this week. He is to play four weeks at least, with possibly more to follow.

Lindsay Morrison, manager of the American Music Hall, Boston, underwent a serious operation upon his stomach at the Charlesgate Hospital, Cambridge, on last Saturday. He is reported to be improving, although he is still in a precarious condition.

Peter Taylor, a lion tamer connected with Bostock's animal show at Dreamland, Coney Island, was attacked by a lioness during the

afternoon performance on Sunday and was seriously injured. This was his first appearance in America, he having arrived from England on Saturday. The illness had first attacked a polar bear and Mr. Taylor rushed between them, being badly clawed by the former beast.

Horace Wright and Rene Dietrich, "The Summer's Different Singers," celebrated their first wedding anniversary at the Stratford Hotel, Bridgeport, Conn., last Thursday night, May 12. They are now finishing the Poli circuit as an added attraction.

Harry J. Freeman has severed his connection with the Brookton World's Greatest Shows to again enter the vaudeville field, this time piloting Mysterious Jule in telepathic phenomena.

Owing to the death of the father of Will Keno, the team of Keno, Walsh and Melrose canceled two weeks time in the Middle West and will resume their tour this week in Cincinnati, Ohio.

Charles Vance reopened at the Palace, London, last week, and secured another triumph. James Hading, the noted French actress, will make her English vaudeville debut at the Hippodrome, London, in October.

Ed Blondell opened an engagement at the Tivoli, London, last week, scoring another big hit in *The Lost Boy*.

Rinaldo, the "Morris And," is playing an engagement at the Folies Marigny, Paris.

The Garrick Theatre, Wilmington, Del., closed for the season two weeks ago and W. L. Dockstader, its manager, is off for a vacation trip.

Owing to the death of King Edward, Marshall P. Wilder has canceled all of his dates in England and will return home.

Gertrude Hoffman will sail for Europe on May 31, returning home after several weeks of rest, to open on the U. B. O. time early in September.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.

American Newsboys' Quartet—Maj., Houston, Tex., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Barnes and Reming—Slater's, Pottsville, Pa., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Bathurst—Bronx, N. Y. C., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Bedell, Walter—Circle, N. Y. C., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Bergere, Jeannette and Rose—Maj., Ft. Wayne, Ind., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

BENJERIE, VALENTIE—Keith's, Boston, Mass., K. and P.'s 5th Ave., N. Y. C., 23-28.

Boutin and Tillson—Star, Seattle, Wash., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Bowers, Walters and Crocker—Victoria, N. Y. C., Bowles, Indianapolis, Ind., May 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 1910.

Brown, J. and J. B.—Maj., Milwaukee, Wis., Grand, Indianapolis, Ind., 23-28.

Cameron, Ella—Norker, Akron, O., Colonial, Erie, Pa., 23-28.

Carmen, Helen—Queen, San Diego, Cal., 23-28.

CHERRY, WILL, M. and BLANCHE DAYNE—Orph., Los Angeles, Cal., 23-28.

Cross and Josephine—Columbia, Cin., O., Maj., Milwaukee, Wis., 23-28.

Cunningham and Marion—Temple, Rochester, N. Y., Grand Syracuse, N. Y., 23-28.

Daly and Boyce—Columbia, St. Louis, Mo., Orph., Memphis, Tenn., 23-28.

Drew, Frankie—Maj., Milwaukee, Wis., Edwards, Gus—Hammerstein's, N. Y. C., Bridgeport, Conn., Poli's, Hartford, Conn., 23-28.

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Ryan and White—Empire, Glasgow, Scotland, Coliseum, London, Eng., 23-28, Empire, Liverpool, June 1-12.

Singing Girls—Three—Mission, Salt Lake City, U. Maj., Denver, Colo., 23-28.

Stager, Julius—Alhambra, N. Y. C., Keith's, Boston, Mass., 23-28.

Tanguay, Eva—Bronx, N. Y. C., Tops, Tops and Tops—Bennett's, Ottawa, Can., Van, Chas. and Fannie—Keith's, Boston, Mass., Van Hoven—Keith's, Phila., Pa., Chase's, Washington, D. C., 23-28.

Viviana, Two—Alhambra, N. Y. C., Walsh and Lynch—Orph., Los Angeles, Cal., Ward, Jean—New Star, Pawtucket, R. I., 18-18.

Gem, Arctic, R. I., 19-21. Howard Athenaeum, Boston, 23-28.

Waters, Tom—Temple, Detroit, Mich., Webb, Harry L.—Orph., Denver, Colo., 23-28.

Whitman, Frank—Grand, Sacramento, Cal., American, Frisco, Cal., 23-28.

Willard and Bond—Maj., Butte, Mont., Washington, Spokane, Wash., 23-28.

WORLD, JOHN W. AND MINDELL KINGSTON—Colonial, N. Y. C., Orph., Bklyn, N. Y., 23-28.

WRIGHT, HORACE, AND RENE DIETRICH—Poli's, Hartford, Conn., 23-28.

Wyckoff, Fred—Pantages, Pueblo, Colo., 23-28.

The Plays of the Week.

(Continued from page 10.)

Saturday.

THE CURSE OF CAIN'S, a comedy skit, by Frank Craven.

A. Small Towns—Frank Sheridan, Horace—Hall McAllister, Mike—Frank McAllister, Tiernan—A Voice.

THE LITTLE STRANGER, a bit of sentiment, by Frank Craven.

Benjamin Robbins—William B. Mack, Henry Colman—William B. Mack, Allen Fawcett—Emmett Shackelford, Hick Waters—Emmett Shackelford, Jake—Frank Craven.

THE JOLLY FRIARS, a scene in the wine cellar of a monastery.

Fra Beppo—Frank H. Belcher, Fra Angelo—Scott Welch, Fra Antonio—John B. Park, Fra Dominic—Walter Lawrence.

At Other Playhouses.

ACADEMY OF MUSIC.—The Lion and the Mouse played the last of its two weeks' engagement at this house last week. The Chorus Lady and Rose Stahl began a three weeks' engagement here last night.

CITY THEATRE.—Robert Hilliard in *A Pool There* was pleased the patrons of the new City Theatre last week. It was the second week of the engagement. This week, *The Servant in the House*.

GRAND OPERA HOUSE.—Adolph Philipp and his company in *Alma, Wo Wohnt Du?* pleased large audiences here last week in spite of the fact that the production is in German. This week, *Frances Starr* in *The Eastway*. Next week, *Chauncey Olcott* in *Ragged Robin*. Week of May 30, *David Warfield*.

LYRIC.—Jim the Penman with its all-star cast opened here last week Tuesday. The revival is for four weeks only.

HACKETT.—The City, which moved from the Lyric Theatre to make room for Jim the Penman, is about the first success to appear at the Hackett this season. The City is still enjoying satisfactory patronage.

CARINO.—The long New York run of *The Chocolate Soldier* will end May 28. The following Monday W. S. Gilbert and Sir Arthur Sullivan's famous *Mikado* will be revived with Sam Bernard, Jeff De Angelo, Andrew Mack, Charles Rose, William Fruette, Lulu Glaser, Louise Gunning, Marguerite Clarke and Alice Fischer in the cast. The *Mikado* will be followed by the Summer attraction at the Casino, which is *Eddie Foy in Up and Down Broadway*.

HIPPODROME.—New York's largest playhouse will close Saturday evening, May 21, to reopen early in the Fall.

EMPIRE.—Charles Frohman has extended the engagement of his all-star cast in *Caste* till June 4, at which time the Empire will be closed for the Summer.

LIBERTY.—The Arcadians moved from this house last night to replace *The Dollar Princess* at the Knickerbocker. The house is dark till next season.

NEW AMSTERDAM.—The run of *Madame X* will close Saturday night. It will be resumed at the same house with the same cast the last of August.

NEW YORK.—Owing to the action of Mayor Gaynor, who refused to grant a renewal of the license for the New York Theatre unless *Valeska Suratt* in *The Girl with the Whoooping Cough* were withdrawn, the house remained dark from last Tuesday night, when no performance was given.

KNICKERBOCKER.—The Arcadians replaced *The Dollar Princess* here last night. Since the Knickerbocker stage admits of a larger ensemble the chorus of *The Arcadians* has been augmented.

BLANCO-STUYVERANT.—The Lily closed its engagement here for the Summer Saturday night. The play with the same excellent cast will reopen the theatre Sept. 3.

LYVING PLACE.—The Bavarian Folk Players will remain at this theatre till Monday night, when the theatre will close for the Summer. They will play on Monday and Tuesday *Der Herrgottschnitzer* von Ammergan, on Wednesday and Thursday *Der Schnitzernfernal* von Berchtesgaden, on Friday evening and Saturday matinee *Der Lenerl von Oberammergan*, and for Satur-

WANTS

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VAUDEVILLE sketches staged, supplied, opening secured. Acts written around special talent. Rehearsal studios. Hallett, Knickerbocker Theatre Building.

VAUDEVILLE acts written to order. M. J. Cronin, General Delivery, Philadelphia, Pa.

WANTED—Young lady to play in vaudeville sketch; age between 25 to 30 years; not to be under 5 feet 7 inches in height; must have good singing voice and able to speak lines well; one that is a willing worker and that will work for a reasonable salary while sketch is breaking in. Call between 11 a.m. to 12:30 p.m., Ben Hassan, 219 W. 43d St., New York City.

WANTED—Script St. Elmo. James O'Neill, Watervliet, N. Y.

dy matinee *Der Amerikaseppel*. Their farewell performance will take place Monday evening, May 23, with *Der Dorfparfer*.

NEW YORK.—The Three Twins replaced the *deposed Girl* with the *Whoooping Cough* at the New York last night. Clifton Crawford is still in the cast. Mayme Gehrue has replaced Beattie McCoy. The engagement is for two weeks only.

BROOKLYN AMUSEMENTS

At the Majestic last week the San Carlos Opera company duplicated their success of the previous week, and offered practically the same list of operas. On Monday evening of last week the audience was given a genuine surprise, when Irene O'Donoghue, a Brooklyn girl of the Bloom section, was heard in the role of Michaela in *Carmen*. She appeared entirely unannounced, but she scored an instant hit; her rendering of the prayer song in the *Gypsy's* camp being perfect. Signora Terrabini was excellent as *Carmen*, and the Don Jose of Signor Torre was fine. Next week, vaudeville and motion pictures.

Henry Miller's Associate Players played to fair business all last week at the Broadway, where they appeared in *The Servant in the House*, with Tyrone Powers in the leading role. This week, *Alma, Wo Wohnt Du?* is billed for the attraction. Next week, David Warfield in *The Music Master*.

The Crescent closed its season last Saturday night with the final curtain of *The Wolf*. Jules Beaubien, the young French Canadian, as played by Mr. Allison, won new admirers for that sterling actor, and Miss Fleming as Hilda was splendid. The many Brooklyn friends of Alice Fleming wish her all manner of success in her new engagement at *Paul's* in *Brigadoon*, where she appeared last night as leading woman of that stock company for the first time.

Cecil Spooner as a playwright scored heavily last week at the Grand Opera House, when her own creation, *The Fortunes of Betty*, was produced for the first time in Brooklyn. The part of Betty was handled by Miss Spooner in her usual bright, sprightly fashion. The supporting company was unusually good, Augustus Phillips being Miss Spooner's leading man. The staging and entire production was up to standard set by Charles E. Blaney. Last night Bernard Daly was seen in *Sweet Innisfallen*, a pleasing Irish comedy-drama.

Edna May Spooner carried off the honors last week at the Bilon, where she appeared in the leading part of *The Woman in the Case*. Mr. Payton gave a capital production. Coste was the offering last night, and was greeted by a crowded house.

The patrons of Payton's Lee Avenue House were given a royal treat last week, when Mr. Payton presented that strong, baritone, Irish attraction, The Lion and the Mouse. This was undoubtedly one of the best of the many fine attractions shown at this popular house all season. Claude Payton made a splendid Jefferson Ryder. Last night, *Hearts of Oak* was the bill. The Columbia Theatre had high-class vaudeville with a complete change of bill twice a week. Star, Mardi Gras Beauties: Gavey, Rose Rydell's London Beauties: Casino, Kentucky Belles; Empire, Wine, Woman and Song.

DATES AHEAD.

Received too late for classification.
ADAMS, MAUD; San Francisco, Cal., 16-21.

BUSINESS DIRECTORY

SCENERY

H. P. KNIGHT SCENIC STUDIOS, 140th Street, Mott and Walton Avenues, N. Y. City.—Opposite Mott Haven Depot. Phone, 1031 Melrose. Facilities unsurpassed for Construction and Painting of High Grade Work at Lowest Prices. Fireproofing Dept. Property Shop. 15,000 sq. feet of Storage Room. Stage for setting up and lighting sets. New and slightly used scenery always in stock.

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HOTEL CARDS

H

LATE OBITUARY NOTES.

Martha George, who died in New York, May 10, was born in Berlin fifty-seven years ago and began her career in that city. She had appeared in this country in (Gheimmisse von New York, The Magic Melody, The Gay Musician, The Rat Catcher, Matrimonial Failure, and The Kissing Girl.

Robert Livingston Cutting, divorced husband of Missie Sellman, died in London, May 7. Mr. Cutting had been prominent in Columbia College and society amateur performances, but was not successful on the professional stage, where he appeared with Missie Sellman after their marriage. They were married in 1885, but were divorced later. He had appeared in My Official Wife. He will be buried in this country.

Mrs. Marie Walsh, a playwright and novelist, died in Brooklyn, May 8. She was a daughter of Captain Edward Young, at one time commander of the old "Black Ball" line of packets. She began her career by dramatizing popular novels, among them being "Three Times Dead," "Archie Lovell," and "Griffith Gault." She novelized Hazel Kirke and The Lost Paradise. She was author of several novels, of which "The Wife of Two Husbands" and "The Romance of a Dry Goods Drummer" were the best known. She also produced Our City and Who Is She? She is survived by a son, Edward, a daughter, Grace, and a brother, Captain S. E. Young.

Miss Germon, wife of the late John D. Germon, died in Brooklyn, May 8, at the home of her daughter, Mrs. John H. Boswell (May Germon). Interment was in Evergreen Cemetery, May 10. Mrs. Germon died of cancer of the stomach.

Correspondence

ALABAMA.

MONTGOMERY.—MAJESTIC (W. K. Couch): Closed its vaudeville season 7, and will present for the coming ten weeks the Ma-jestic Stock co., which opened 9, presenting St. Elmo to a packed house. The co. is an excellent one, and the roster is as follows: W. H. Barker, Maurice Jenkins, L. M. Vincent, J. A. Flynn, Hazel Carleton, Freda Stearns, J. N. Montgomery, F. H. Bayles, Wallace Scott, W. A. Lewis, Daisy Carleton, and Eugenia Wood-ruff.

CALIFORNIA.

SAN DIEGO.—GARRICK (J. M. Dodge): American Musical Comedy co. in A Night Out 1-7 pleased good business. May Robinson 8. American Musical Comedy co. 10-14 in The Gay Mrs. Dollar. 1818 (William B. Gross): Maude Allan and Los Angeles Symphony Orchestra 4 delighted capacity house. Dr. Ludwig Wulmer in song recitals 13. POKWICK (S. A. Palmer): Kendis Stock co. 1-6 in The Bosom Friend of Bowser pleased fair business. The policy of this house will change 7 to vaudeville furnished by the Orpheum Circuit, giving two performances each evening. ITEM: Noodle-Pagan, the cowboy wonder, will appear at the Queen 7-14, and will make addresses at a few of the schools during his stay here. It is the intention of Manager Donnellan to open the doors to all the newshogs of the city at a matinee, in order that Fagan can address them as a whole.

OAKLAND.—MACDONOUGH (H. H. Campbell): Burton-Holmes Traveling 9-11 subjects: "Java," "Japan," and "Paris." fair attendance; lectures and pictures very interesting. The Thief 9-11. Grace George 10-11. LIBERTY (H. W. Bishop): Bishop's Players presented Romeo 2-8, fine production, to capacity houses; Sidney Ayres as the Cracker-man gave clever performance. The Barrier 9-15.

FRESNO.—BARTON OPERA HOUSE (B. O. Barton): Eiko's Minstrels (local) April 28, big business. Damrosch's Orchestra 5. May Robinson 16.

COLORADO.

PUEBLO.—GRAND (E. G. Middlekamp): Arlington Stock co. April 17-24, presented The Devil, Lena Rivers 24-27, Widow Jones 20, by J. J. McNally, East Lynne 27-1. A Runaway Tramp 1-8, Who's Baby Are You? 4-7; fair business. PANTAGES (Harry Holmes): Vanderville and motion pictures 17-24; Vins's Five Act Models and six other features. Post-finger's Swedish Ladies' Quintette 24-1. A Bachelor's Club playing in The Land of the Midnight Sun 2-8. All good features and fair houses. ITEM: The Minnequa will open in about two weeks.

CONNECTICUT.

HARTFORD.—PARSONS (H. C. Parsons): The Hunter-Bradford Stock, sixth season, opened most auspiciously 9 with a record-breaking audience, the receipts being nearly \$100 more than any previous opening. The offering for the week was Augustus Thomas' bright and tricky comedy, Mrs. Loringwell's Boots, and the performance was given with vim, dash and artistic finish by this remarkably well balanced co. The audiences were not slow to respond enthusiastically to all the points so well made. The production was most elaborate, the scenery and accessories were elegant and carried out to the smallest detail. All the old favorites were received with most cordial and prolonged welcomes, and the new members felt assured that they had happily cast their lot. The season will last for ten weeks, with change of bill weekly. The co. is composed of Edwin Brandt, Frederick Strong, Hurke Clarke, Eugene O'Brien, Walter Hitchcock, Ernest Stalard, T. M. Hunter, Walter Dickinson, Arthur Hurley, Frances Gaunt, Helen Tracy, Louis Arnold, Stella Archer, and Margaret Greene. Edmund Eiton, Clarence Handysides, and John Findlay will join later. ITEMS: Charles Emerson Cook, who conducted the stock co. at the Hartford last season and also at the Court Square, Springfield, has relinquished his Springfield and Summer lease of the latter, and Messrs. Hunter-Bradford, and Stevenson, proprietors of the Hunter-Bradford, will install a stock co. there, to be run in conjunction with their enterprise here. The Hartford, which has passed into the hands of Manager Poll, will continue as a vaudeville and picture house, and a stock co. will likely be installed at the Poll Theatre. The Seaside will continue as has been its policy since it opened several years ago to remain open the entire year. A. DEMONT.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson): The Circus Chap broke records for a week's business at popular prices 2-7, and turned people away the last two days. Rob-

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WITH
Nora Bayes

ert M. Sperry's play was promptly offered a season's booking, and it is said a New York magnate offered to buy all Sperry's future work. Breezy and uncanny was The Traveling Man 9, with Gertrude Cushman and Frank McIntyre. Sarah McVicker and Arthur Shaw shared in the honors. Madame Fannie Reinhart in My Wife's Friend (Yiddish) 10. John Drew in Inconstant George 11. Vanderville and pictures 12-14. On 16 opens the Summer season of vaudeville and moving pictures. ITEM: Endent bookings. POLI'S (Louis D. Garvey, manager): The Summer stock season opens 16 with Girls, and the cast will be headed by Alice Fleming and John Ince.

WILLIAM P. HOPKINS.

STAMFORD.—ALHAMBRA (Kummill Co.): The Franklin Players 9-14 in Mrs. Temple's Telegram made even a bigger hit than last week in The Prince Chap. This co. has certainly caught on "well here. Salomey Jane 10-21. ITEM: George A. McDermott has been appointed resident manager of the Alhambra, and judging from the start he has made, the Alhambra will become more popular than ever. John Carney, formerly in the box-office, has resigned, but leaves Stamford with the best wishes of his many friends.

WATERBURY.—POLI'S (Harry Parsons): New York Grand Opera co. in Carmen and Faust 5, 6 to good business. John Drew and co. in Inconstant George 10: filled the house with a well pleased audience. JACQUES (V. Whitaker): Poli's Stock co. opened their season in The Wife 9 before a large audience; John Lorenz and Edna Brothers in the leads.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch): John Drew in Inconstant George 12 pleased good patronage; the star has the support of a very competent cast. The Black Part 16. Billie Burke in Mrs. Dot June 9.

PUTNAM.—BRADLEY (Kiebart Stine-burn): Clara Turner Stock co. April 22-30 pleased packed houses. The Country Minister (local talent) 6: fair production; small house.

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The MESSRS. SHUBERT Announce

THE CITY

SEVENTH MONTH

Clyde Fitch's Greatest Play

IDAHO.

BOISE CITY.—PINNEY (Walter Mendehall): The Red Mill 4 splendid production; big co.; chorus girls and costumes fine; S. R. O. house; only thing lacking was that the little Dutch girls, in wooden shoes, did not do the old-fashioned German waltz. Dorothy Morton 10. Wine Woman and Song 12, 13. St. Elmo 16. —TURNER: The New Magdalene 2-7; very good production; pleased good houses. —BOZ, OAKS and LYRIC: Continue to do usual good business. —ITEMS: Your correspondent was agreeably surprised to meet his old friend, Manager Harry Emery, whose first visit to this city was in 1882 with Nellie Reid, playing at good Templer Hall, a sliver box, 24 x 80. Later he married Katy Pinney, who was here for many seasons. Katy was last here in the old Lime Kiln. Home to see here again. Dolly Pringle arrived home 4. In time to see the Red Mill. She has toured Washington, Montana, and Idaho. From an upper box, looking down on that sea of faces, she said: "No use talking. Boise is the best business town for its age in the Northwest." In the future John Cort will have the booking of the Pinney, and not fewer than 30 high-class attractions are promised for next season.

ILLINOIS.

ELGIN.—OPERA HOUSE (F. W. Jencks): Rosalind at Red Gate, by George Middleton, 4; first presentation; fair house, but the general opinion was the play would be a success. Cuba Niblo in the dual roles of Rosalind and Helen was charming and dainty, and displayed ability. John T. Nicholson gave a finished interpretation of the role of Larry Donovan. Oden Wright was good in the comedy role of Buttons, and Jean Adair as Aunt Pat disclosed a lovable stage personality. The play was mounted in a lavish manner. It is the type of play

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THE
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THAT
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ALL PARIS
BY
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HENRY MILLER

ASSOCIATE PLAYERS

WITH
TYRONE POWER

IN

THE SERVANT

IN THE HOUSE

that has proved popular, being a companion to The House of a Thousand Candles, by the same author. Polly of the Circus 9: fine house much pleased. Miss Nobody from Starland 9. Just from its long run at the Princess, in Chicago, attracted and pleased capacity business. Low Morris Society Circus and Vanderville 11, 12. —UNDER TENT: Lewis Stock co. opened its season here 9: tent well filled, notwithstanding so much opposition as well as inclement weather. A Fighting Chance was the opening bill. Utah, St. Elmo, Buried Alive, Black Diamond Mine, and Boss of the Ranch for balance of week. Mr. Lewis has a fifteen-piece band and twelve actors. Tent will seat about 2,800; nine complete sets of scenery are carried. He expects to visit Illinois towns for the next few weeks, and later on will go to the Pacific Coast. Evs. Poole, Madeleine Iona, Mollie Bennett, Earl Hawk, Whitney Holtman, and Jack Barton Jauridan are in the cast. Mr. Lewis has things in fine shape and will no doubt make a good impression.

DETHICK'S OPERA HOUSE (Leon Bryant and Pierce): Brewster's Millions, by Grace Hayward Players, 4; good, to large house. Flower of the Ranch date changed from 7 to 11. The Great Divide 19. —ITEM: The George Amusement co. will next season have on the road two co. of each of the following high-class plays, for which they have bought the Western rights: Paid in Full, Brewster's Millions, The Climax, Iahmael, St. Elmo.

MONMOUTH.—PATTER OPERA HOUSE (H. B. Webster): The Great Divide, by Henry Miller's Players, 5; excellent co.; beautifully staged and acted; medium house. The Great Nicola and co. last of May. —ITEM: Nicola, the magician, will start on 24 on a tour to the Orient. Nicola is a local man.

PHORIA.—MAJESTIC (Henry Sandmeyer, Jr., res. mgr.): The Virginian 5-7 pleased solid business; co. fine. Just a Woman's Way 8-11: good drama; fair attendance. The Great Divide 12. The Mikado 13, 14. Der Pechvogel (German) 15. Henrietta Crossman in Anti-Matrimon 17.

STREATOR.—PIUM OPERA HOUSE (J. E. Williams): The Harvey Stock co. 3-8 in Because She Loved Him So and Held by the Ho-

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Dinner. Meals Served to Rooms.

emr; performances satisfactory and attendance
good.

ROCKFORD.—GRAND (George C. Sack-
ett): Polly of the Circus 4 delighted a crowded
house. Grace Hayward co. 2-6, presented
Merry Mary Ann to large business.

STERLING.—ACADEMY (W. F. Linn):
The Flower of the Ranch 2: fair business and
satisfaction. Gay Morning Glories 3: good
house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE
(Harry G. Sommer): The Girl of the Golden
West 2 pleased fair house. The Third Degree
10.—AUDITORIUM (Harry G. Sommer):
Sallie Fisher in The Goddess of Liberty April
28: splendid, to good business. Elsie Janis in
The Fair-Ed 4 met with a warm reception,
as usual; big house. The Gay Hummers 7 de-
lighted two large houses with its tuneful music,
capable people and magnificent costumes; one
of the very best musical productions seen here
this season. Sophie Barnard, Florence Reid,
and Lou Anger scored heavily. Minneapolis
Symphony Orchestra 8. Edwin A. Reikin's
Fiddish co. 11. A summer season of vaudeville
will open 16, with acts from the Orpheum cir-
cuit.—INDIANA (Thomas Moore): Indiana The-
atre Stock co. in The Wife I-Y. The Lost
Trail 9-15. Business fair.—ITEM: Harry G.
Sommer, of New York, lessee of the Oliver
and Auditorium Theatres, was here 4.

FORT WAYNE.—MAJESTIC (Rice and
Stair): Girl of the Golden West 4: good busi-
ness. The Gay Hummers 6 pleased packed house.
Electric Tonic Club (minstrel) 7, under di-
rection of Charles Rosch, assisted by Gert
Shubert; Electric Band pleased packed house.
John O. Preston and players 8 to good business.
The Servant in the House 13. Forty-five Min-
utes from Broadway 14 (benefit of Children's
Play Ground Fund); chorus to be furnished by
local talent. Henrietta Crossman in Anti-Mat-
rimony 16-21.—LYBIO: This house, which was
built several years ago by the Warner
of Lafayette, Ind., for L. H. Baile, with Fred
Hartman acting manager, was sold to Frank E.
Stouder, of the Temple, B. Barnett, and Wil-
liam Mahle.—ITEM: Mr. Hartman resigned
and has gone to Chicago.

RICHMOND.—GENNETT (H. G. Sommer):
Richmond August 10. When Love Was True 9.
10 pleased good business.—ITEM: The stock
co. was forced to cancel their engagement for
the balance of the week because of the illness
of Dorothy Smith, who tripped and fell, sprain-
ing her ankle while making her last entrance
of the 10th. She was hurried to her home in
Fort Wayne, where her speedy recovery is hoped
for by her many friends.

SHELBYVILLE.—CITY OPERA HOUSE
(Colonel Henry Friday): The Whitney Musical
Comedy co. played a return engagement week
of April 25 and pleased good houses. The Bur-
leigh Cash co. opened a week's engagement
to a packed house. Wolgast-Nelson pictures
18. On 30 Colonel Friday will inaugurate mov-
ing pictures and vaudeville for the summer
months.

MICHIGAN CITY.—OPERA HOUSE (Oto
Dunker): Leon Morris Circus and Vaudeville
co. 4: 5: fair business and nice entertainment.
Goddess of Liberty 11. Jolly Girls Burlesquers
14. Polly of the Circus 15.

MUNCIE.—OPERA HOUSE (H. B. Wy-
sor): Miss Patsy 4 played to good house; good
performance. The Third Degree 14.—ITEM:
This closes a successful season; house to re-
main dark until the middle of August.

EVANSVILLE.—WELLS BLOU (Charles
H. Swenson): The Cowboy and the Thief
matinee and night, to fair houses. Tempest
and Sunshine 15.

IOWA.

WATERLOO.—SYNDICATE THEATRE
(A. J. Bushy): The Flirting Princess April 27
pleased capacity; house was sold out in one
hour; matinee also had full house; matinee
was given to allow disappointed ticket pur-
chasers an opportunity to see the performance.
Don Philipine's Band 6-9 pleased poor busi-
ness; good attraction. Miss Nobody from Star-
land 17.—WATERLOO (A. J. Bushy): Richard
and Pringle's Minstrels 9 played to good busi-
ness, matinee and night. The Merry Widow 10.
—ITEMS: Erma Pritchard, of The Flirting
Princess co., was delighted to meet a number of
school friends here, who entertained her at din-
ner at the Ellis Hotel. Miss Pritchard has a
beautiful soprano voice that gives promise of
great future and will, in the Fall, begin a con-
cert tour for herself—Vera Michelena, who has
the role of Kith, the flitting princess, collapsed
on the stage while singing "I've Been Kissed in
San Francisco." Harry Plevy was assisting in
the duet when his partner collapsed and struck
a vampire posture over the prostrate form until
the curtain was rung down, thus saving the
situation; and was so neatly done that many in
the audience thought it a part of the regular
programme.

GEORGE

LYDECKER

Address 286 W. 45th Street, New York City.

PERRY.—OPERA HOUSE (A. W. Wal-
ton): Flora De Voss Stock opened a week's en-
gagement 9 to a packed house.—ITEMS: The
Grand will undergo a complete change in in-
terior decoration. New and additional house
scenery and a new drop curtain have been pur-
chased.—Mrs. H. M. Harvey, wife of the for-
mer manager, has left for an extended trip
abroad.—A. S. Monroe, manager of the Lyce-
um, will make some extensive improvements on ex-
terior of his house.

CLINTON.—THEATRE (C. E. Dixon):
Blanche Walsh and co. 3 in a fine production of
The Test to very good business. Der Pechvogel
10: as played by the Milwaukee German The-
atre co., highly pleased our German constitu-
ents. Miss Nobody from Starland 11: Prin-
cess Theatre co., of Chicago, with Olive Vail
and Walter Jones and other talent, pleased a
full house. Minneapolis Symphony Orchestra
12, 13 (May Musical Festival).

DUBUQUE.—GRAND (William L. Brad-
ley): Don Philipine's Band 3: excellent perfor-
mance to light house. Blanche Walsh 4: good
attraction and business. Richard and Pringle's
Minstrels 5: good attendance. Robert Edison
6 canceled. Willie Collier 9 delighted a good
house. Der Pechvogel 11. Miss Nobody from
Starland 13. Henrietta Crossman 21. Jacob
F. Adler June 8, 9, 10, 11, 12.

FORT DODGE.—ARMORY (William P.
Dermar): A Scene at the Union Station 4, by
home talent, under the direction of Mrs. Floyd
Douglas, for the benefit of Y. W. O. A., packed
the house. The Merry Widow co. 9, with George
Darcenel as the Prince and Mabel Wilbur, the
Widow, to packed house, excellent production.
Richard and Pringle's Minstrels 10. Minne-
apolis Symphony Orchestra 15.

KANSAS.

TOPEKA.—OPERA HOUSE (Roy Craw-
ford): William Collier 18. Margaret Anglin
20. Mrs. Pike June 8.—MAJESTIC (J. F.
Trull, acting mgr.): North Brothers' Stock co.
in Mrs. Jack 2-7; capacity. A Corner in Caf-
fee 9-14.—ITEMS: Harry Keenan opened
with North Brothers' Stock co. 9, and will play
leads. Mr. Keenan was formerly of the Robert
Mantell co., and recently with the Century
Stock in Philadelphia.—The Kansas State Fair
will be held here 12-17. \$35,000 in cash
prizes will be distributed. A new drop-out
cattle pavilion, in Spanish-Mission style, with
stucco interior is to be built, lagoons and gar-
den plots added and new drives built.—H. L.
Cook is the newly elected secretary. He comes
here from Lincoln, Neb., where he was for a
number of years connected with the Board of
Managers of the Nebraska State Fair. One hun-
dred thousand dollars has been raised by popu-
lar subscription, and it is hoped to make the
Topeka Fair one of the largest and best in the
West.

MAINE.

BRUNSWICK.—TOWN HALL (H. J. Giv-
en): B. of R. T. Concert 7: excellent, to large
house. Russell Comedy co. 9: poor co. and
house. G. A. B. Memorial Lecture 30 (local).

BELFAST.—OPERA HOUSE (W. J. Chif-
ford): A Scene at the Union Station 4. Daughter
12. Russell Comedy co. 13. William Lawrence
in Uncle Dave Holcomb 17.

MARYLAND.

CUMBERLAND.—MARYLAND (W. L. Mc-
Cray, res. mgr.): Vaudeville 9-14 pleased large
business. Regular attractions will resume in
August.—ITEM: When Love Was True 9, under
the auspices of the Cumberland Concert Band
and Hosiery co. of this city, is booked to appear
10-21.—Bids were opened May 9 for the erec-
tion of a modern ground floor playhouse to be
erected by Mellinger Brothers, of Cumberland.
Mr. The plans are to be drawn by another
when completed, will be one of the finest that
can be found anywhere. The work is to be
completed by Nov. 1.

ANNAPOLIS.—COLONIAL (Fred W. Falk-
ner): Katharine Kavanaugh in The Warfingers
13, 14.—ITEM: The Coburn Players will give
a special performance on the campus of St.
John's College 23.

MASSACHUSETTS.

WORCESTER.—THEATRE (J. F. Burke,
res. mgr.): The Worcester Stock co. has cer-
tainly won favor with theatregoers of this city,
the verdict being "best ever when The Cor-
lege Widow was presented the week commen-
cing 9 to packed houses. Edna Archer Crawford
as Jane Witherspoon, the college widow, gave
a fine portrayal of the role. This is the first
week of Miss Crawford's engagement, and she
is sure to become very popular here. Another
newcomer is George Pearce, who was a favorite
with the Malcolm Williams Stock co. two
years ago. Mr. Pearce handled his part as
Hiram Holden very cleverly. John Webster as
Billy Bolton and John Cumberland as "Stub"
Talmadge were excellent. Others deserving
credit are William Foran as Matty McDowen,
Karl Ryder as "Bub" Hicks, Grant Mitchell
as Copernicus Talbot, Frank Stone as Silent
Murphy, and Ruth Chatterton as Flora Wig-
gins, the college waitress. Priestly Morrison
staged the piece in an exceptionally fine manner.
Ethel Barrymore's success, Sunday, 16-21.
—POLI'S (J. O. Criddle, res. mgr.): The Poli
Stock co., under direction of Albert Lande,
presented The Lion and the Mouse 9-14 to ca-
pacity houses. This play calls for some very
strong work on the part of the principals, but
the co. was capable of it. The part of John
Burkett Ryder as played by Frank Thomas was
splendid. The balance of the co. handled their
parts well. Girls 10-21.—FRANKLIN SQUARE
(Joseph A. Mack, res. mgr.): Moving pictures
9-14 to fair business. Wolgast pictures 16-18.

FALL RIVER.—ITEMS: Robert Onick
arrived home 8.—George Silvester, late of St.
Elmo, has had several offers from stock man-
agers, but will enjoy a rest of a few weeks.—The
report that a stock co. will open at the Savoy
in June cannot at this writing be confirmed;
good business still rules at the Blinn, Premier,
and Scenic.—The New Star has again changed
management.—A. L. Lassar, who has been
appointed resident manager of the Premier, has
become very popular in town.—Phil Dillon has
been added to the stage force at the Savoy.
S. B. O. is the rule at the Savoy, where Man-
agers Shedy and Cook are presenting excellent
bills.—William Manning, treasurer of the Savoy,
will enter a dental college this coming
Fall.—Gilbert Fitzgerald was in town last week
calling on friends.—Fred Butler, formerly of
the Albee Nelson Opera co., sang at the Y. M.
C. A. meeting 8. WILLIAM F. GEE.

NORTHAMPTON.—ACADEMY (R. L. Pot-
ter): Moving pictures 9-11 and 14. Iolanthe,
by Lend a Hand Society, 12 (college benefit

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Glee Club 13.—ITEMS: A novel concert of
first-class music by a children's orchestra of
fifty violins, under direction of Professor C. L.
Cartier, of Holyoke, and assisted by Francis
Archambault, bass, of the Boston Grand Opera
co., and Lucie Geoffries, soprano, was given in
the auditorium of one of the local churches for
the benefit of the Children's Playground As-
sociation 10.—The Coburn Players are to give
two plays on Allen Field, Smith College, 30.

PITTSFIELD.—COLONIAL (James P.
Sullivan): Henrietta Crossman in Sham 3
pleased good business. John Drew in Incon-
stant George 6: full house; fine acting; weak
production.—ITEMS: It is estimated that \$10,-
000 will be spent on theatres in this city dur-
ing the summer.—New Sullivan Theatre about
\$50,000; Empire, \$30,000; new Conny and
Woolfson Theatre, \$30,000; this does not in-
clude the cost of the land.

LAWRENCE.—OPERA HOUSE (John B.
Oldfield): George Primrose's Minstrels April 30:
fair performance; good house. House dark 2-7.
Loew's pictures and vaudeville opened an in-
definite engagement 9 to big business.—CO-
LONIAL (John F. Adams): The House Dealer
headed a good bill 9-14 to large houses.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE
(John T. Jackson): Powell and Osban's Ma-
sical Comedy co. 2-7, presented The Yankee
Doodle Boy, My Queen in Calico, The Sem-
inary Girl, Cupid and the Prisoner, The
Beauty and the Banker, The Rajah of Bong,
and The Morning After the Night Before; all
in average good business, and is undoubtedly
one of the best attractions appearing at popular
prices. W. F. Mann offers Shadowed by Three
13. The Minister's Son is due 16 and St. Elmo
comes 28.—ELECTRIC THEATRE BEAUTI-
FUL: Will be opened 23 by W. R. McPherson,
of St. Paul, Minn.

GRAND RAPIDS.—POWERS' (Mrs. L. S.

Billman): Creators' Band 1 delighted good
business matinee and evening. Elsie Janis in
The Fair-Ed 5 a decided hit with capacity
house. The Minneapolis Symphony Orchestra
gave two concerts 9, under the auspices of the
St. Cecilia Society, greatly enjoyed by large
house. The Third Degree 13, 14. Margaret
Anglin 21. The Milwaukee German Stock co. in
Der Pechvogel 22, 23. Billie Burke in Mrs. Dot
28.—MAJESTIC (Orin Stair): Catherine
Countess Stock co. delighted good business in
The Regeneration 1-7. The Girl with the Green
Eyes 9-14. The Little Minister 16-21.

CADILLAC.—THEATRE (Tom Kress): The
Servant in the House 6 pleased a fair business.
The Sunny South co. 7: good; fair business.
The Lion and the Mouse 11: exceptionally good
co., to poor business. Grace Hayward co. in
St. Elmo 14-20 (except 18). Orpheum Stock co.
in Polly of the Circus 18.—ITEM: Ed Wolgast
is expected to arrive here this week.

ESCANABA.—PETERSON'S OPERA
HOUSE (P. M. Peterson): The Traveling Sales-
man 4 pleased capacity. Blanche Walsh in The
Test 12 pleased a large house; certainly a
treat. U. T. C. (Al. W. Martin's) 11.—
BEN'S THEATRE (Ben Salinsky): The J. H.
Willard Stock opened 9 in An American Gen-
tleman to capacity business.

BENTON HARBOR.—BELL OPERA
HOUSE (J. A. Simon, res. mgr.): Minneapolis
Symphony Orchestra 7 pleased capacity house;
this being the musical delight of the season.
May La Porte Stock co. 8 opened with fine at-
traction and business. Traveling Salesman 14.
Polly of the Circus 15.

TRAVERSE CITY.—GRAND (George S.
Challis): The Servant in the House 7: co. and
offering best of season.—ITEM: Business is
much improved here, which may be accounted
for by the fact that higher class offerings have
been booked than formerly.

ANN ARBOR.—WHITNEY (A. C. Abbott):
Elsie Janis 7: fine; two full houses. The Ser-
vant in the House 9 pleased good business. Hen-
rietta Crossman 10 opened to big house. Mar-



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garet Anglin 19. The Third Degree 21. Billie Burke 25.

BATTLE CREEK.—POST (E. B. Smith): Shadowed by Three 6; fair houses; pleased. Raymond and Spoor co. in East Lynne 8-10. Girl from Tennessee 11, 12. Ten Nights in a Barroom 13, 14.

IRON MOUNTAIN.—RUNDLE OPERA HOUSE (A. J. Rundle): Monte Cristo 1 pleased small house. Martin's Uncle Tom's co. 10 satisfied large audience. The Girl That's All the Candy 15.

BIG RAPIDS.—COLONIAL (Bartlett Due): The Servant in the House 5; excellent attraction and business. The Lion and the Mouse 7; well received by a large and very appreciative audience. Polly of the Circus 17. St. Elmo 20.

KALAMAZOO.—FULLER (W. J. Donnelly): The Third Degree 12. Margaret Anglin in The Awakening of Helena Richie 20. Billie Burke in Mrs. Dot 27.

SALT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The Holy City 5 pleased small house. Fantana 9 failed to appear. St. Elmo 12. U. T. C. 13.

PORT HURON.—MAJESTIC (Sam Hartwell): Buster Brown 7. Two performances; good business. Third Degree 20. Polly of the Circus 22. Our New Minister 23.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): The Servant in the House 3 pleased fair house. Polly of the Circus 12.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame): Milwaukee German Theatre co. presented Der Pechvogel 8 to a large and well pleased audience. The co. included Gustav Kierman, Marie Lange, Karl Steindler, Louise Bruckner, Annie Forster, Christopher Rub, Otto and James Boedecker, and Mathilde Dierks. Ma's New Husband 15.

HIBBING.—POWERS (H. De Chambeau): The Carl W. Cook Stock co. 2-8; good co. and business. The Sheriff 2. Rip Van Winkle 3. Behind the Scenes 4. The Tie That Binds 5. In Dixie Land 6. Ten Nights in the Barroom 7. The Pride of the Plains 8. Lyman H. Howe 10.—HEALEY'S (J. Barrichter): The Fisher Stock co. indefinite.

BRainerd.—PARK OPERA HOUSE (Frank G. Hall, res. mgr.): Tennyson's Princess (class play) and The Japanese Girl, by High School pupils 6; very good performance, to S. H. O.—GRAND (F. E. Low): Vaudeville 1-7 pleased good business.

DULUTH.—LYCEUM (C. A. Marshall): Local talent in A Day with a Traveling Man 7, under auspices of the U. C. T. John Forsell in grand concert to well filled house; pleased. The Round Up 9-21 opened with full house; delighted audience.

FARIBAULT.—OPERA HOUSE (Kaiser and Dibble): The Girl That's All the Candy 7; good co.; fair business. Vaudeville on all open dates to fair business.—ITEM: Elliott L. Hathway, with The Texas Ranger co., left here for Chicago 8 to rejoin the co.

AUSTIN.—GEM (W. J. Mahanke): Cleomeco Players 1-7 in repertoire drew light attendance; co. average. The Girl That's All the Candy 8 pleased good house.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Phille): The Merry Widow 1, 2; a perfect cast and production. George Damare, Oscar Pisman, Mabel Wilbur, and Arthur Wooley appeared to especial advantage; business excellent. William Collier in A Lucky Star 17.—LYCEUM (C. U. Phille): The Kettle, 1-4; well received; pleased fair business. Edmond Hayes in The Umpire 5-7 was a decided hit; the co. was good throughout, especially Marcelline De Montaigne; business good. Vernon and Hypnotic co. 8-14.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Otis Skinner in Your Humble Servant 1, 12. St. Elmo 15, 16. The Gingerbread Man 21. Little Johnnie Jones 22. The Prince of Tonight 29, 30.—FAMILY (G. Newton Crawford): Stock in Uncle Tom's Cabin 8-14. Sapho 18-21.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Merry Widow 3, 4; excellent, to capacity houses. Fulton Stock co. in The Adventures of Ursula 9-13. William Collier 14.—LYRIC (L. M. Gorman): Salomy Jane 2-7; cleverly handled; business good. Brown of Harvard 9-14.—ORCHEUM (H. E. Billings): Billings, Dunn-Francis co. and a good bill to good houses 2-7.—ITEM: H. E. Billings has received notice of his reappointment as resident manager for the Orpheum next season.—Manager Gorman, of the Lyric, has arranged with the Woodward Stock co. of Kansas City, so that members of the two cos. may be exchanged temporarily for particular roles.—Margaret Foley, the new character woman at the Lyric, did some remarkable work in Salomy Jane, playing the same part she held in the original production.—Manager Gorman, of the Lyric, after careful consideration of statistics, states that about twenty thousand people in this city attend one of the theatres at least once a week. This is about one-third the population.—The box-office receipts for The Merry Widow at the Oliver were the largest of any attraction here this season. They played to three capacity houses.

FORREST W. TERRETT.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Phil Ott's Comedians 9, 10. The Man and the Mummy and The Boston Belle; medium business; pleased audiences.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures 9-14 to good business first half of week.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville and pictures 7. The Imperial Minstrels 12; good house; well entertained. The Mocking Bird, by the Delano Choral Society 16. Special vaudeville 19. Burnt Cork Minstrels (local) 20.—ITEMS: Samuel Cox, for some years past the treasurer of the Auditorium, has resigned to go into business for himself.—Rudy Heller, of Heller and Gladding, of the booking agency of Philadelphia, was in town last week.—Samuel Glasgow,

who managed the Auditorium shortly after its erection, is now engaged in a profitable business in New York city.—F. P. Richardson, the boy soprano, closed a successful engagement at the Majestic 7.—The Frank A. Robinson Circus that exhibited here 3 drew heavily from the surrounding towns, while this city turned out its quota, billing the tents to overflowing.—Harry Fels, of Philadelphia, whose spotlight solos have won for him rounds of applause at the Auditorium, concluded his engagement 7. A third engagement within a few months is a sufficient guarantee of the popularity of those Mexican Serenaders, the Ballo Brothers, in this city.—James W. Lanning, of Trenton, the popular owner of the Auditorium, who has been inducted as a visitor 7.—L. V. R. Phillips, a member of a Wilmington (Del.) theatre orchestra, is visiting his home town. On his return an all Summer engagement at one of the leading parks awaits him. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: The Louis Leon Hall Stock co. opened a Summer season 7 with The Christian; well cast, and finely mounted. Mr. Hall in the leading character of John Storm was well received and gave a most satisfactory performance. Catherine Tower, the leading woman, appeared as Glory Quayle, giving a most pleasing portrayal of that part. The other members acquitted themselves admirably in their several parts. The co. consists of Harold LaCosta, John Tanner, Gordon Mendelssohn, Grant Irvine, Carroll Barrymore, Franklin Hall, L. Houdon Hall, John H. Dilson, George Bellows, Charles Marvin, James Powers, Brella Dyreberg, Margaret Lee, Marion Buckert, Jane Fernley, Edith Mariner, and Josephine Ford. For the week of 10-21 When We Were Twenty-one. ALBERT C. D. WILSON.

RED BANK.—FRICK'S LYCEUM (Fred Frick): The Servant in the House 5 to good business; excellent performance. The Smart Set 7, with S. H. Dudley as the star, to S. H. O.; fine attraction. Vaudeville and pictures 10.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Albany Orchestra concert delighted a crowded house April 29; the merits of the programme offered surpassed any ever given by this talented organization of local musicians. The May Festival of the Albany Musical Association drew large and representative audiences 4, 5. The advance sale for the engagement of the New Theatre co. of New York city 6, 7, has been enormous and proved one of the most important of the season, drawing enormous audiences, thoroughly representative of the best of local patronage. The repertoire was well arranged and gave complete satisfaction, and included The School for Scandal, Don, Sister Beatrice, and The Nigger. The finished and thoroughly artistic work of this notable co. created much enthusiasm. The Lytell Stock co. resumed their engagement 9-14, appearing in a capital production of The Regeneration, which attracted full capacity audiences the entire week. The College Widow 16-21.—PROCTOR'S (Howard Graham, res. mgr.): Having closed the regular season of high-class vaudeville, inaugurated the Summer season of moving pictures in conjunction with several good vaudeville numbers 2-14.—EMPIRE (James H. Rhodes, res. mgr.): The Rialto Rounders, featuring Sam Howe, did big business April 28-30. A large chorus and excellent vaudeville acts rounded out a fine programme. Andy Lewis and the Mardi Gras Beauties, including Virginia Boyden, who scored heavily, and the Marvelous New-somes, won favor with packed houses 2-4. The Merry Whirl, with James C. Morton and Frank Moore, two excellent comedians, drew packed houses 5-7. The Helmsman Show, with its many old features and several new ones, fully sustained their popularity, playing to overflowing houses 9-11. George Armstrong was given an ovation. The Seven Beliefs presented one of the strongest acrobatic numbers ever seen here. The Courtenay sisters and Ellen Sheridan also won favor. The Star and Garter co. 12-14, which terminates the season.—ODD FELLOWS HALL: Mendelssohn Club, with Pearl Benedict and Florence Austin as assisting artists, 19.—MAJESTIC (Emil Decker): Vaudeville and pictures 9-14; good business.—ITEMS: Thomas E. Roche, a former assistant treasurer of Harmanus Blecker Hall, died at his home here last week; he was popular, courteous and had hosts of friends.—Henry A. Riley, a well-known Albany boy, is home after a prosperous season with Dave Marlon's Dreamland Burlesquers; he has signed with same co. for next season. G. W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): David Warfield in The Music Master 13, closing the season at this house.—ROBLOK'S (Henry Taylor): Who Will Get It 1, 12-13. Matthew Minstrels 23-25. Manhattan Opera co. 30-Sept. 10.—FEDERATION: Elmira Symphony Orchestra 5; large and delighted house. Ithaca Conservatory of Music concert 7; large and well pleased house.—ITEMS: The demand for seats for David Warfield's appearance at the Lyceum 13 was the greatest in the history of the house. The long line of burers, many of whom had stood in their places all night, quickly took every seat in the house, and in the hours that followed as many more were turned away disappointed. Manager Norton, reluctantly, refused a big batch of orders from out of the city.—Julian Anhalt, of this city, has assumed the management of the Jessie Bonstelle Stock co., Rochester, and the splendid business being done by that strong organization is evidence of his ability.—The corner stone of the magnificent Elks home is to be laid 15 with appropriate ceremonies. Plans are already being made for a large fair when the building is ready for occupancy in the Fall.—Newton Beers, an old-time actor, delighted a large house 9 with a recital of Damon and Pythias.—Moses Reis, manager of the Lyceum Theatre, has been elected vice-president of the new National Theatre Owners' Association.—Manager Henry Taylor is rapidly gathering his co. for the opera season at Rorick's. Late additions are Marie Caldwell, prima donna; Julia Ryan, contralto; Frank French, stage-manager, and George Lyding, musical director.—The Rialto Theatre, a vaudeville and burlesque house of many years standing, was closed 7. It was part of a purchase recently made by the Mosart interests, which will erect the Hippodrome on its site. J. MAXWELL BEERS.

SYRACUSE.—WIERING (John L. Kerr): Billie Burke in Mrs. Dot 5; one of the best performances of the season to packed house. Rose Stahl returned in The Chorus Lady 6, 7, and drew good sized houses. Lillian Russell 13, 14. David Warfield 16, 17. Chauncey Olcott 19.—BASTABLE (B. Bastable): Bernard Daly in Sweet Innings, an attractive fairy play 6-7. Thomas Dempsey's pictures, Rambles Through Ireland, to light business 8-11. Elliott Dexter in The Prince Chap 12-14. New York Star co. (Yiddish) 15.—ITEMS: The Wiering will put on stock 23, opening with Mrs. Temmie's Telegram. Adriel Ansel and John Mehan have been engaged for leads, and the support will

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include Cameron Clemons, Carl J. Brickert, Aubrey Noyes, Frank Angus, William McCarthy, W. Telle Webb, Edward Loftus, Marie Horton, Charlotte Downing, Alma Aiken, and Emily Lancelotti, with J. Sidney Macy as stage director. Nearly all royalty plays will be presented, and include Merely Mary Ann, The Man on the Box, Sherlock Holmes, The Devil, The Great Divide, Blue Mouse, Going Some, Brewster's Millions, The Lion and the Mouse, Girl of the Golden West, and others. The co. will be under the management of Nathan Appell. William Danforth, the comic opera comedian, was in town 11. His wife (Norma Kopp) recently presented him with a son.

R. A. BRIDGMAN.

ROCHESTER.—LYCOUR (M. E. Wolff): Billie Burke in Mrs. Dot was greeted by large and enthusiastic houses 6, 7; a large and well-balanced co. contributed to a very successful production. Jacob Adler was seen here for one performance of Homeless 9; Mr. Adler and his co. gave a very polished performance, which was enjoyed by a large and appreciative audience. Chauncey Olcott in Ragged Robin 17, 18. David Warfield in The Music Master 19, 20. COOK'S (F. G. Parry): The Cottage in the Air 9-14. Jessie Bonstelle as the Princess was charming. Julius McVicker, Oscar Anfel, Brandon Hurst, Mr. Battle, Alice Donoran, and Eleanor Lawson gave excellent interpretations throughout. A Woman's Way 16-21. CORINTHIAN (H. G. Jacobs): Marathon Girls 9-14. The usual burlesques were given, with many striking and meritorious novelties added. A bill of attractive vaudeville was given between the regular acts. Golden Crook 16-21. ITEMS: Vaughan Glaser has secured the Temple Theatre and will come here in July for a limited engagement in repertoire. Mr. Glaser has a large following in Rochester and will bring his own co., headed by Fay Courtney. Richard, formerly stage director for the Bert Lytell co., and who has been directing numerous local productions, has been engaged to stage the productions of Margaret Wycherly when she opens at the Lyceum for a brief engagement this summer.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Matraw): Montana 18. A Coon's Engagement 21. ITEMS: A May Festival of Music was held by B. O. Orchestra 6, under direction of Harry C. Stowell. Orchestra unusually good; soloists excellent. Ruth Davis and Clinton Franklin proved themselves two clever children in a sketch entitled The Tattle Tale. Ruth Davis scored in song, "If I Should Tell You," and Clinton Franklin made good with "That Mendelssohn Tune." The Garland City Quartette rendered "The Dawn" and received accolades. Whistling solos by William Cierse excellent, and "The Mocking Bird" was demanded for third recall. Harry Stowell, musical director, in a violin solo, rendered Seitz's Concerto in E Minor with much feeling and expression. Attendance excellent.—It is rumored that a summer stock is being organized for Orono, Maine. GEORGE W. KEATING.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Halloway): Nancy Boyer co. in The Woman's Hour, The Belle of Richmond, Pais, Tempest and Sunshine, Polly Primrose 2-7; pleased good business. David Warfield in The Music Master 12. The Orpheus Choral Club, assisted by Charlotte Lelander, in The Land of Sunshine 10-21. ITEMS: Manager Frank A. Keeney, of the Armory Theatre, has decided not to close the vaudeville season at that house 14, as had been announced. Under the new arrangement, vaudeville will continue indefinitely.—A summer stock co. will open later in the year, and will play an engagement of from eight to ten weeks. Manager Keeney is now completing negotiations.

TROY.—PROCTOR'S GRISWOLD (Guy Graves): A good bill for week of 9-14, consisting of Madame Herman, Les Trayers, James A. Wells, Burke and Finn, George Yeomans, Henry Jenkins, Rose, Lane and Walker, Lydia Powell, and the Harringtons, pleased the usual full houses.—HIPPODROME (P. F. Clancy): Vaudeville continues to draw good houses and give satisfaction.—RAND'S OPERA HOUSE: The Mortimer Snow Stock co. opened the summer season 9-14 with The Climbers to big business. Girls 16-21.

ONEONTA.—THEATRE (H. M. Dunham): Vaudeville and moving pictures to crowded houses 5-12. This form of entertainment will continue to be the policy of the house through the summer months.—ITEM: H. M. Dunham, of Middletown, N. Y., has succeeded Frank Foster as resident manager. Mr. Foster has returned to Oswego. Edward Daly, of Harrisburg, Pa., has accepted the position of treasurer.

PALMYRA.—OPERA HOUSE (H. L. Averill): Pictures and Charles Ruffey and Daniel Collins 7; packed house; very good bill. Pictures and Jean Pless, singer and dancer, and Iva Davis, soloist, with pictures on Life of Moses; excellent programme; good business. Edward N. Hoyt in Othello 13. Willis Musical Comedy co. in Two Old Cronies, Atlantic City, and Sweet Sixteen 16-18. Pictures 21.

ROME.—LYRIC (Edward J. Gately): Four Musical Maids, in high-class musical act; Nellie Lytle, comedy; Dixon and Hanson, in Joining the Navy, and Delaney and Wolman, in comedy singing act, 5-7. Hattie Delano and co. in comedy sketch, Bargain Day; King Statue Doz; May Mitchell, singing and dancing comedienne, and Musical Taneans, in novelty musical act, 9-11; big business.

SARATOGA SPRINGS.—BROADWAY (John C. Graul): B. F. Beardsley continued another week, 5-11, to good attendance. St. Elmo 14. The Marriage of Kitty 19. Ragged Minstrels 25. Henry's Minstrels June 11.—ITEM: Manager Graul has declared the open door at the Broadway to all worthy theatrical attractions.

BAY SHORE.—CARLETON OPERA HOUSE (Al. Trahern): Jessie Mae Hall in Thea 2-7; excellent co. and business; Miss Hall as Thelma won much applause; Augusta West did good work in Violet Vere; Julius Barton as Osgood, in doing excellent work.—ITEM: Manager Trahern is organizing a Long Island Baseball League.

UTICA.—MAJESTIC (J. O. Brooks): John Drew and an excellent co. 2; business good. Majestic Stock co. 3-7; presented The Blue Mouse.—SHUBERT (W. D. Fitzgerald): Vaudeville 2-7; crowded houses; bill included Jesse Lasky's musical comedy, At the Country Club, which pleased.

SCHENECTADY.—VAN CULER (Charles McDonald): Helen Grayce and her stock co. indefinitely; playing to capacity.—MOHAWK (Charles Taylor): Jack Singer's Behman Show 11-13; good business fair.—EMPIRE: Closed for the season.

HORNELL.—SHATTUCK OPERA HOUSE (Charles S. Smith): Gilmore Corbin's Four Musical Maids and George Austin 9-11; big business; splendid moving pictures between acts, and Corbin and Musical Maids pleased especially.

LOCKPORT.—HODGE OPERA HOUSE (O. W. Evans): Elliott Dexter in Prince Chap 11; excellent co.; small house. Alabama Minstrels 13. Chauncey Olcott 18.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures 9-12 to crowded houses; pleasing performances. John Drew in Inconstant George 13.

JAMESTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters): Elks' Minstrels 5, 6; very good, to good business.

LYONS.—MEMORIAL (Burt C. Ohmann): Johnson-Burns pictures 13. Roosevelt's Trip Through Africa 16.

HERKIMER.—OPERA HOUSE (Ben Sherman): The County Fair (local benefit) 4; very good; S. R. O.

FOUNKEEPERIE.—COLLINGWOOD OPERA HOUSE (George W. Millard): John Drew 14.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Paul Gilmore 7, and matinee; good co. and business. Ben Greet Players 9, and matinee; excellent co.; pleased two large houses. In the Bishop's Carriage 18.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Three Twins 4; best attraction of season to S. R. O. The Ben Greet Players 13 in the open at Peabody Park.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): She Stoops to Conquer, by senior class of High School, 5, pleased full house. Jamestown College Orchestra concert 10.

WAMPETON.—OPERA HOUSE (Ed Tierney): Courtenay Morgan in an Innocent Widow 14; good co., to a fair house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Dark 9-14, except pictures on every Saturday night.—ITEM: Harry McDarrah, head carpenter with the Mary Manning co., spent the week at his old home here, while the co. was laying off in Chicago. This was Harry's longest visit home since he left Urbana with The Lights of London many years ago.

WILLIAM H. MCGOWN.

LIMA.—FAUROT (L. H. Cunningham): The Old Maid of the West 5, pleased fair house. Ladies' Minstrels 6 (local) drew large house and gave satisfaction. The Servant in the House 14.—ITEMS: Rev. Lloyd Morris, of the Congregational Church, advised all of the members of his church who could afford to do so to attend the performance of The Servant in the House, saying that he would preach a sermon on the play following its appearance here.—The Lima Choral Society will give their annual May Festival at Memorial Hall 19, and will be assisted by Chicago soloists.

MASSILLON.—ARMORY THEATRE (G. C. Haverstick): After being dark for almost three months, The Land of the Golden West 7 played to and pleased a big house. This performance closed the season.—GRAND (F. G. Smith): This popular little theatre still continues to draw and please big houses with vaudeville.—ITEM: In all probability this theatre will continue throughout the summer.

ZANESVILLE.—WELLER OPERA HOUSE (Vincent Seaville): With the appearance of McIntyre and Heath in Hayti 6 the season came to a close.—ITEM: Manager Seaville reports a successful run of the best plays making overnight stands, and is confident of the outlook for next season.

ASHTABULA.—LYCOUR (S. F. Cook): The Prince Chap 10; satisfactory and business good. Local talent in Our Alma Mater 11. Murray and Mackey Stock co. opened 16 for summer engagement.—ITEM: H. E. Cushing, the treasurer of this theatre, is ill.

MANSFIELD.—OPERA HOUSE (Allbaugh and Dierholt): The Girl of the Golden West 6, pleased fair house.—ITEM: H. E. Cushing, the treasurer of this theatre, is ill.

VAN WERT.—ORPHEUM (Homan and Armstrong): The new vaudeville house is drawing big. Acts supplied by Gus Sun Agency.—ITEM: Van Wert Lodge, B. P. O. E. No. 1197, will be instituted 27, with about fifty charter members.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Phil Maher Stock co. 2-7 closed their engagement in Barney Bluff, Montana, New York After Dark, and Born in the Blood to light patronage.

COSHOCTON.—SIXTH STREET THEATRE (John Williams): Manhattan Stock co. 9-13. Culhane's Comedians 16-23; good business. High School class play June 9.

STUBENVILLE.—GRAND (A. M. Morley): The Travelling Salesman pleased good business April 31. The Drummer Boy of Shiloh (local) 3-7.—ITEM: This closes the season here.

PORTSMOUTH.—GRAND (C. F. Hueley): The Fighting Parson 7 failed to please small audience. Mikado 11, 12 (home talent, under the auspices of the Elks).

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): Howe's pictures April 29 pleased a fair audience. Al. G. Field's Minstrels 30; fine performance, to S. R. O.

DELPHOS.—SHERMAN'S OPERA HOUSE (P. H. Staup): Nelson-Wolcott pictures 4. The Minister's Son 4; co. good; business good.

ALLIANCE.—OLYMPIA (J. Stanley Smith): Granatze 3, pleased capacity house. The Servant in the House 20.

ELVIRA.—THEATRE (H. A. Drkeman): What Happened to Jones (local) 20. The Third Degree 24.

FINDLAY.—MAJESTIC (C. L. Gilbert): The Third Degree 20.

OKLAHOMA.

SHAWNEE.—BECKER THEATRE (Joe Franning): Blanche Walsh in The Test April 19; excellent performance; good business. The White Squaw 26.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): The White Squaw 6; excellent, to a good house; bad weather.

OREGON.

SALEM.—GRAND (John F. Cordray): May Musical Festival 3, 4, pleased fair business.

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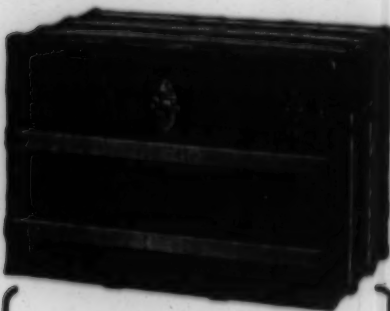
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Cousin Kate & played to light business; good co. —ITEM: Season practically over.

PENNSYLVANIA.

SCRANTON.—LYCEUM (O. L. Durban): The Rose Stock co. in *Caught in the Rain* is (except 12). The co. is growing in favor; business excellent. Anna Cleveland as the demure and fascinating Muriel Mason was charming and scored a well merited hit. Joseph Byron Totten as Dick Crawford was excellent and reminded one of Willie Collier. His sister Miss Cleveland wore accented numerous curtain calls. G. Swaine Gordon as Bryce Forrester, William W. Blair as James Maxwell, Bertha Welby as Mrs. Meriden, and Nell Smith as Nellie Gardner merit special mention. The others were Stanley Porter, Arthur C. Morris, Frank J. Brodwin, Edward E. Hall, John J. Power, Joseph Johnson, James Leslie, J. J. Allen, and Sara Lewis. The play was excellently staged, under the direction of Joseph Byron Totten. The Next of Kin 10-18. Boys Will Be Boys 19-21. The last play is written by J. Byron Totten, the director of the co. —POLI (J. H. Docking): The stock co. will open the summer season 16 with Brewster's Millions, for the benefit of the West Side Consumptive Hospital. The entire proceeds of the performance goes to the hospital. Through the efforts of Manager Docking, Mr. Poli will furnish the house, the co. and the employees. The prospects are that they will raise nearly \$10,000. The vaudeville season just closed was one of the most successful, both artistically and financially, of any since the theatre opened. —ITEM: David Warfield in *The Music Master* at the Lyceum 12 drew the largest house in the history of the theatre. Standing room was at a premium. The orchestra played in the lobby. Free list suspended.

READING.—ACADEMY (Phil Levy, res. mgr.): S. H. Dudley and his co., better known as The Smart Set, appeared to a fair house in a lively musical comedy, *The Honor of the Barber*. 5. As a fitting climax to a very successful season David Warfield presented his famous play, *The Music Master* 7. A large audience witnessed the production, which, of course, was complete in every detail, and it goes without saying that they thoroughly enjoyed it. It was over five years ago that the second performance of this play was given in this theatre, and there were many in the audience who had seen and enjoyed it during its tryout. Mr. Warfield was supported by an eminent cast, including Augustus Aramini, Francis Gaillard, Bernhard Niemeyer, Oscar Eagle, William Boon, George Wellington, Alf Hudson, Tony Bevan, Thomas H. Wilson, Carlton Rivers, Thomas Gilbert, Maria Davis, Janet Dunbar, Marie Bates, Antoinette Walker, Bertha Johnson, Margery Taylor. The play was beautifully staged, while Carl Windrath conducted the orchestra in fine style. The Catholic Literary and Social Union, an organization of clever amateurs, will present a play, *The Head Waiter*, 18. —ITEM: Robert Murray, a popular attache of the Grand Opera House, is critically ill with typhoid fever in a local hospital.

PITTSBURGH.—BROAD STREET (Thomas M. Gibbons): *The Music Master* 2, 3, under the direction of Mrs. H. F. Dixie (local talent); performance very much appreciated by two very large audiences; special mention should be made of William Deraney, bugler (about four years of age); William Farrell, John Allen, Martin Gardner, Charles Thompson, Charles Toubill, Thomas Hennigan (property man, Broad), Allan Glennon, Joseph Keating, Heston and Plannery, dancing; Carney and McNulty, John Burke, James Coyle, Charles Gallagher, and Laura Burke. The songs and choruses were well rendered, and the audience showed their appreciation by generous applause. —ITEMS: Many people from this city visited Scranton 11 to hear David Warfield in *The Music Master*, and were well paid for the effort. —Bernhart Niemeyer, of the Warfield co., was a guest of *The Mirror* correspondent here, afternoon of 11.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker): David Warfield in *The Music Master* 6 closed the season to S. R. O. at advanced prices. —ITEMS: Manager C. A. Yecker went to Philadelphia to attend a meeting of the Eastern Managers' Association. —Manager Arthur C. Fell, of the Metropolitan Comic Opera co., which will open an engagement at Rocky Springs Park June 28, announces that he has engaged Edythe Clark, soprano; Walter Carlett, comedian, and Herr Harke as assistant conductor and chorus master. —Theodore Rich, concert master of the Philadelphia Orchestra, accompanied by Ellis Clark Hamman, of Philadelphia, gave a fine recital at Martin's Auditorium 12. The occasion marked the debut of Marguerite Herr, a local violinist of great talent.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrd): Dumont's Minstrels, for the benefit of the No. 1 Fire co., closed the house 11 to a S. R. O. audience and received a rousing welcome. Vic Richards, the old-time favorite, was well received. Edwin Goldrick's song, "Son of the Desert Am I," held the audience spellbound. John E. Murphy, Harry Shank, Alf Gibson, Allen Carter, James R. Dempsey, Tom O'Brien, Carroll Johnson, and John E. Murphy as interlocutor deserve special mention for clever work. —ITEM: The house closed 11 after a successful season under the clever management of Fred J. Byrd and Jennie Newberry, treasurer.

HARRISBURG.—MAJESTIC (N. C. Mirick): David Warfield in *The Music Master* 5; S. R. O.; advanced prices; good co. The star has not played in this city for several years and there was some curiosity to see the new play that made him famous. His work was highly appreciated. The Top of the World and Bailey and Austin, the leading comedians of this attraction, pleased a fair house. The Majestic Stock co. opened an indefinite season at this house 9, offering as the initial attraction the play *The Love Route*; co. and attendance fair.

JOHNSTOWN.—CAMBRIA (H. W. Scherer): The Traveling Salesman 8; fine attraction and business. The Cruise Girls 7; fair attraction and business. Merry Maidens 9-11; good attraction and business. —MAJESTIC (M. J. Boyle): The stock co. is presenting *When We Were Twenty-one*; it is well put on and is attracting good attendance. —ITEM: Jack Harrington severed relations with the co. as leading man, and left for New York. His place is being taken by Homer Barton, late of Man of the Hour (Eastern co.).

WILLIAMSPORT.—FAMILY (Fred M. Lamalle): Nancy Porter co. opened 6 in *The Girl from Out Yonder* to good sized and appreciative audiences; well balanced co.; nicely staged; Miss Boyer is very clever and was well received; the co. includes Nancy Boyer, Leah R. Nelson, Ethel Estes, Nell Hickey, Ed Barton, Henry Tests, George Harris, Clifford Hyde, and John Lynch. The Belle of Richmond 12. Pals 13. —LYCEUM OPERA HOUSE: *The Girl of the Golden West* 12. Graustark 14.

ALLENTOWN.—LYRIC (N. E. Worman): The season closed with David Warfield in *The Music Master* 9. The Music Master received its initial production at the Lyric 1st Sept., 1904, and after an absence of over 50 years Mr. Warfield received a most royal reception from an audience that occupied every available space in the house. Mr. Warfield was inimitable, and after his artistic work in the second act received several curtain calls. The supporting co. is very good.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank A. Shinnbrook): *The Top of the World* 6; good performance and business. Austin and Bailey as stars very clever. This closes the season, after a very prosperous one.

DU BOIS.—AVENUE (A. P. Way): Sentinelli, the hymnist, played a week's engagement 1-7.

WARREN.—LIBRARY THEATRE (J. D. Woodard): Graustark 10 to fair sized audience. Evan Williams' concert 23.

POTTSVILLE.—OPERA HOUSE (E. C. Manger): Dumont's Minstrels 11 to moderate patronage; good co.

WASHINGTON.—NIXON (G. D. Miller): Vaudeville and pictures April 25-7; business very good.

RHODE ISLAND.

PAWTUCKET.—BIJOU (David R. Buffington): Bijou Stock co. in *The Silver Dagger* 9-14 to fair business. Kathryn Shay portrayed the part of Evelyn Jessamy excellently. Leah Hallack gave a good impersonation in the part of Hilda Powell. Marcella Forrest was good as Parker, and Ada Greenhalgh made quite a hit as Martha Hotchkiss. W. H. Dehman gave a mainly portly and ludicrous Orme. W. E. Barwald as Ugly Kelly certainly looked the part with his make-up; Tommy Shearer as Lonesome Larkin won applause and seems to have caught on all right; Howard Benton as Oliver Grimshaw was very good. Henry Hebert as Rufus Kerr made good, and James H. McLaughlin as Albert Marceau was good. *The Sins of the Fathers* 16-21, written by Howard Benton.

SOUTH CAROLINA.

ABBEVILLE.—OPERA HOUSE (A. B. Chestham): Paul Gilmore in *The Mummy* and *The Humming Bird* 4; excellent, to fair house.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE (Fred Becher): *The Lorraine Kewee* co. 1-8; fair co., to good houses. Plays presented: *In Wyoming*, *Oldie Hattie*, *Laurel*, *At Pina's*, *Peas*, and *St. Elmo*. Richards and Fringle's Minstrels 15. *The Newlyweds* 22. Otis Skinner 23.

WATERTOWN.—GRAND (C. H. Walker): Chic Perkins in *The Little Prospector* and *The Leading Lady* 6, 7, co. and business fair. At Valley Forge 11. Richards and Fringle's Minstrels 18.

TENNESSEE.

CHATTANOOGA.—BIJOU (O. A. Neal): Girls Will Be Girls 2-4 pleased good business. —ITEM: Season closed 4.

BRISTOL.—HARMONY OPERA HOUSE (C. M. Brown): Crescent Stock co. 2-7 pleased good business. Pittsburgh Festival Orchestra 13.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane): California Girls 6; fair co. and house. Professor Allan's moving pictures 7; well filled house. Japanese Honeymoon 9, a very attractive musical comedy, which was enjoyed by fair house. De Rue Brothers' ideal Minstrel co. 10; a high-class production; good co. and business. Professor Allan's pictures 14. Yale Stock co. 10-21.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): De Rue Brothers' Minstrels 7; good co. and business. Japanese Honeymoon 9 cancelled. Billy, the Boy Artist, 14. Call of the Wild 10.

BRATTLEBORO.—AUDITORIUM (George E. Fox): Phil Ott's Comedians 4, 5 pleased full houses.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise): The Benjamin Players in *Captain Lee* 2-7; more than a fair house. *The Cowboy* and *The Lady* 9-14. The Three Twins 7; closes the regular season at this house. The Stock co. moves to the Bijou for this date. —BIJOU (W. T. Kirby): Commencing 9, this house opens with vaudeville and moving pictures. —COLONIAL (E. P. Lyons): The Metropolitan Minstrels, Dunbar, Hyde and Talbot, and pictures 2-7; capacity business.

WASHINGTON.

HOQUIAM.—ARCADE GRAND (F. Faunt Le Roy): Vaudeville 2-4; fair, to fair business. William Dowling Stock co. in *The Man from Mexico* 5-8 to good business.

WEST VIRGINIA.

CLARKSBURG.—OPERA HOUSE: During the absence of C. W. Bishop, manager, Michael Cohen, treasurer of Lyceum Theatre, New Orleans, has accepted the management of Opera House for the summer months. Vaudeville under the Nixon and Nirdlinger Circuit has turned people away continually, and the acts are excellent.

WHEELING.—COURT (E. L. Moore): Old Honeymoon 6, 7; good business. Miss Fayer 9; S. R. O.; Miss Quinlan and Mr. Wheat got numerous curtain calls. This house will run vaudeville during the summer.

WISCONSIN.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): *The Traveling Salesman* 4 to

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large and appreciative audience; co. gave good satisfaction. The Chimes of Normandy 9, by home talent under the direction of W. A. Kallans, of this city, drew out a capacity house. Those to whom the principal roles were assigned acquitted themselves in the most creditable manner. Mrs. Peter Heiss as Serpolette and George Imig as Gaspard are particularly worthy of mention. Julia Imig as Germaine, De Witt Heiss as Jean Grenicheux, and Arthur Schrant as the Bailiff were exceptionally fine. Charles E. Huntington of Chicago, played the leading character, that of Henri, Marquis de Cornerville, and also came in for his share of the honors. The Misses Hadky, Zschetsche, Wagner, and Hahn as the Village Maidens carried their parts well, and the work of the chorus could not have been better. The production was a grand success, and to W. A. Kallans and Mabel End great credit is due. The Third Degree 8 to S. H. O. gave excellent satisfaction. The Hunt-Griffin English Opera co. in Martha 18.

MADISON.—THEATRE (Daniel M. Nye): Knights of Columbus (local) 3 in A Night Off; gave a creditable performance; large attendance. The Flower of the Ranch 8; nice co. and did good business matinee and evening. Franklin Stock co. opened a week's engagement 9 in repertoire and have produced in Arizona, Marching Through Georgia, and A Man Lovers, with good vaudeville between acts; co. competent and drawing good patronage. The Flirting Princess 14. The Great Divide 19. Henrietta Crossman 26.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Polly of the Circus 2 to S. H. O.; excellent co.; very pretty and unique play. Killy's Band 6, auspicious. Loyal Order of Moose, played to big business; very fine performance. The Flower of the Ranch 9. The Flirting Princess 12. Miss Nobody from Starland 19. This production closes the season.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Keith Stock co. 1-8. Plays: My Jim, It's Never Too Late to Mend, A Romance of Con Hollow, The Great Diamond Mystery, Why Jones Left Home, The Peddler, and Slaves of Passion; to good business. Blanche Walsh in The Test 9; house crowded. The Third Degree 10.

SAU CLAIRE.—OPERA HOUSE (G. D. Moon): The Dougherty Stock co. April 24-30 pleased fair houses. Plays: The Colonel's Daughter, The Power of Gold, Our Gail, A Quaker Tragedy, La Belle Marie, Faust, Two Married Men. Morgan Stock co. 10-16.

BELOIT.—WILSON'S OPERA HOUSE (H. H. Wilson): Polly of the Circus 3 pleased good house. The Elmer Band 6 to good business. The Lyman Twins 7 pleased good houses in the Prize Winners. The Flower of the Ranch 10.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Isle of Spice 2; excellent co.; capacity house. Lyman Twins 9; good co.; fair business. The Girl That's All the Candy 14. Ma's New Husband 18.

WAUSAU.—OPERA HOUSE (C. S. Cone): Third Degree 4; excellent co.; good business. Hunt Griffin English Opera co. 11. Lyman Twins in the Prize Winners 13.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): Dougherty Stock co. 2-7; capacity business all week; fine co. Lyman Twins 12.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 2-7 in Ten Nights in a Barroom, Mable Heath, and The Belle; excellent co. to S. H. O. entire week. The co. opens their seventh week in The Crimes of a Great City 9.—ITEM: Flosie Shumway, of San Francisco, Barney Steele, scenic artist of Kansas City, and Newton and Alton, of Dallas, Tex., joined the above co. 6.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Stahle): Maude Adams in What Every Woman Knows 3; excellent, to S. H. O. William Collier 31.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Kirk Brown closed a week of good business with The Man Who Dared 7, and opened his second week 9 with St. Elmo, which, with Brown of Harvard, Under the Red Robe, and The Wife, will be the offering for the first half of the week. The Fool 16, 17.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (E. C. McArthur, mgr.): Girl from Rector's 8; business fair; co. good. Buster Brown 20.—ITEM: The Griffin Amusement Co. of Toronto, have taken over the Carman Opera House, changing name as above. Running vaudeville and moving pictures, also continuing to run regular acts.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilcox): Al. Wilson in Met in Ireland 4; good performance to rather light house. Buster Brown 10 closed local house for season, pleasing good house. Moving pictures and vaudeville will be continued, doing good business.

BRANTFORD, ONT.—OPERA HOUSE (F. C. Johnson): Al. H. Wilson 4; poor business. The Girl from Rector's 8; house light. Chauncey Olcott 10 pleased a fair house with a well balanced co. Buster Brown 16.

PETROLIA, ONT.—UNDER CANVAS: Pony and Dog Show 11 pleased capacity at two performances; a clean and refined entertainment.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): San Francisco, Cal. 10-28.
ALMA, WO WOHNST DU (Co. A: Adolf Phillips, mgr.): Brooklyn, N. Y. 16-21.
ALMA, WO WOHNST DU (Co. B: Adolf Phillips, mgr.): Cleveland, O. 16-21.
ANGELIN, MARGARET (Louis Netherland, mgr.): Detroit, Mich. 16-18. Ann Arbor 19. Kalamazoo 20. Grand Rapids 21. Kansas City, Mo. 23-28.
ARLIS, GEORGE (Chicago, Ill. 9-21.
BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass. 9-21.
BROWN, KIRK (J. T. Macaulay, mgr.): Halifax, N. S. 16-28.
BURKE, BILLIE (Charles Frohman, mgr.): Buffalo, N. Y. 16-21.
CASTE (Charles Frohman, mgr.): New York city 25-June 4.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city—Indefinite.
COLLIER, WILLIAM (Charles Frohman, mgr.): St. Joseph, Mo. 17. Topeka, Kan. 18. Kansas City, Mo. 19-21.

CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Cedar Rapids, Ia. 20. Dubuque 21.
DAILY BERNARD (A. R. Caldwell, mgr.): Brooklyn, N. Y. 16-21.

DODGE, SANFORD (B. S. Ford, mgr.): Hereford, Tex. 18. 19. Clovis, N. M. 20, 21.
EAST LYNNE (Joe. King, mgr.): Jersey City, N. J. 16-21.

EDISON, ROBERT (Henry B. Harris, mgr.): Boston, Mass. 10—Indefinite.
ELI AND JANE (Harry Green, mgr.): Black River Falls, Wis. 19. Neillsville 20. Marchfield 21. Stanley 24. Withee 25. Rib Lake 26. Prentice 27.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Cincinnati, O. 16-21.
FOOL, THE (Lester A. Davis, prop.; C. H. Knapp, mgr.): Calais, Me. 17. Wachuset 18. N. Sullivan 19. Bar Harbor 20. Belfast 23. Stonington 24. Vinal Haven 25. Camden 26. Bucksport 27. Old Town 28. Waterville 30.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sent. 4—Indefinite.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill. Dec. 26—Indefinite.
GEORGE, GRACE (Wm. A. Brady, mgr.): Oakland, Cal. 19-21.

GRAUSTARK (Central): Mahanoy City, Pa. 17. Lansford 18. Easton 19.
GREET PLAYERS (Ben Greet, mgr.): Washington, D. C. 16-21.

HODGE, WILLIAM (Lieber and Co., mgrs.): Boston, Mass. 8—Indefinite.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Spartanburg, S. C. 17. Asheville, N. C. 18. Winston-Salem 19. Greensboro 20. Danville, Va. 21. Washington, D. C. 23-28.

IN WYOMING (H. B. Pierce, mgr.): Duluth, Minn. 9—Indefinite.
IS MATRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill. May 9—Indefinite.

JIM THE PENMAN (Wm. A. Brady, mgr.): New York city May 10—Indefinite.
LADY FROM JACK'S (Thomas W. Riley, mgr.): Philadelphia, Pa. 25-May 21.

LULU'S HUSBANDS (The Shuberts, mgrs.): New York city 11—Indefinite.
MADAME X (Henry W. Savage, mgr.): New York city Feb. 2-May 21.

MANNEERING, MARY (The Shuberts, mgrs.): Chicago, Ill. 9-21.
MANTELL, ROBERT (Wm. A. Brady, mgr.): Minneapolis, Minn. 16-18. St. Paul 19-21.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city May 9—Indefinite.
NAZIMOV, MADAME (The Shuberts, mgrs.): New York city 18—Indefinite.

NORRIS, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill. March 26—Indefinite.
OLYMPIA, CHAUNCEY (Augustus Pitou, mgr.): Rochester, N. Y. 17. 18. Syracuse 19. Utica 20. Albany 21. New York city 23-25.

PERKINS, CHIC (Frank G. King, mgr.): Redfield, S. D. 16. 17. Carthage 18. Iroquois 19. Lake Preston 20. Ramona 21. Madison 23. 24. Marshall, Minn. 25. Montevideo 26. 27. Willmar 28.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Big Rapids, Mich. 17. Cadillac 18. Traverse City 19. Manistique 20. Saginaw 21. Port Huron 22.

PRINCE CHAP, THE (Buffalo, N. Y. 16-21.
PRINCE OF LAIRS (Hill and Mackay, mgrs.): Port Arthur, Can. 17. Port William 18. Klon-dike 19. Kenora 21. Winnipeg, Can. 23-25. Portage la Prairie 26. Brandon 27. Yorkton 28.

QUALITY OF MERCY (Ewen, Mich. 17. Hayward, Wis. 18. Barron 19. Bloomer 20. Lacminth 21.

ROBSON, MAY (L. S. Sire, mgr.): Ouden, U. 23. 24. Salt Lake City 26-28.
ROSALIND AT RED GATE (Gaskell-McVitt-Carpenter Co., mgrs.): Springfield, Ill. 18-18.

ROYAL SLAVE (George H. Rabb, mgr.): Regina, Sask. 16. 17. Moose Jaw 18. Milestone 19. Weyburn 20. Estevan 21. Bowbelle, N. D. 23. Kenmare 24. Minot 25. Rugby 26. Cando 27. Devil's Lake.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Ottawa, Ont. 17. Kingston 18. London 19. Hamilton 20. 21.

SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—Indefinite.
SEVEN DAYS (Wagenhals and Kemmer, mgrs.): New York city Nov. 10—Indefinite.

SKINNER, OTIS (Charles Frohman, mgr.): St. Paul, Minn. 16-18. Minneapolis 19-21.
SOUTHERN, E. H. and JULIA MARLOWE (The Shuberts, mgrs.): St. Louis, Mo. 16-21.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite.
STIFFIRE (Daniel Frohman, mgr.): New York city April 25—Indefinite.

ST. ELMO (Chas. A. Leach, mgr.): Anacosta, Mont. 17. Great Falls 18. Helena 19. Missoula 20. Wallace, Ida. 21.

ST. ELMO (Frederic Belasco, prop.; H. R. Pottery, mgr.): Pocatello, Ida. 19. Logan, U. 20. Salt Lake City 22-28.

ST. ELMO (Lee Moses, mgr.): Brainerd, Neb. 17. Monroe 18. Fullerton 20. Cedar Rapids 21.

STAHL, ROSE (Henry R. Harris, mgr.): New York city 18-June 4.
STARR, FRANCES (David Belasco, mgr.): New York city 16-21.

STRONG, EDWIN (Jas. A. McGuire, mgr.): Meadow Grove, Neb. 17. Tilden 18.
SUNNY SOUTH (J. C. Rockwell, mgr.): West Branch, Mich. 17. Osceola 18. Alpena 19. Onaway 20. Cheboygan 21.

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TESTIMONIALS.

(Letter from Mr. Daniel Frohman.)

My dear Mr. Lawrence: I have read "The Power of Speech" with much interest. It is a work that would prove of value to most of our actors, especially among the large numbers of new recruits that are being drafted for the professional stage. Yours very truly, DANIEL FROHMAN.

(Letter from Mr. Kyrie Bellwe.)

Dear Mr. Lawrence: Thank you very much for your book, which it would be well for every actor to study. The slipshod way the King's English is spoken to-day makes one tremble for the future of a language that, when properly treated, I personally think unequalled in the world. Yours truly, KYRIE BELLWE.

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THREE WEEKS: Cleveland, O., 16-21, Pittsburgh, Pa., 23-28.
UNCLE TOM'S CABIN (Al. W. Martin, mgr.): Wm. Kibbe, mgr.: Pittsburgh, Pa., 16-21, Lorain, O., 23-28, Monroe, Mich., 24, Sarala, Ont., 25, Stratford 26, Peterboro 27, Kingston 28.
UNCLE TOM'S CABIN (Harrington's): Terre Haute, Ind., 17, Brazil 18, Saline City 19, Clay City 20, Worthington 21, Elision 22, New Berry 24, Ellora 25, Washington 26, Petersburg 27, Oakland City 28, Turnsville 30.
WALSH, BLANCHIE (Al. H. Woods, mgr.): Pittsburgh, Pa., 16-21.
WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.
WARFIELD, DAVID (David Belasco, mgr.): Syracuse, N. Y., 17, Auburn 18, Rochester 19-21, Brooklyn 22-28, New York City 30-June 4.
WARNER, H. B. (Lieber and Co., mgrs.): New York City Jan. 21—Indefinite.
WHITE SQUAW: Denver, Colo., 15-21, Victor 22, Colorado Springs 23, Pueblo 24, Carson City 25, Glenwood Springs 26, Grand Junction 27, Provo, U. S., 28.
WILSON, FRANCIS (Charles Frohman, mgr.): New York City—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gazzolo, mgrs.): Chicago, Ill., July 25—Indefinite.
ALCAZAR (Belaaso and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.
AMERICAN STOCK (Houston, Tex., 18—Indefinite).
AMERICAN COMEDY CO. (I. E. Rubenstein, mgr.): San Diego, Cal.—Indefinite.
ARVINE-BENTON (George B. Benton, mgr.): Indianapolis, Ind.—Indefinite.
ATHON (Portland, Ore.—Indefinite).
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite.
AVENTURE THEATRE (Concess. Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 9—Indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 9—Indefinite.
BELOW AND STONE (Belaaso and Stone, mgrs.): Los Angeles, Cal.—Indefinite.
BLISS (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.
BLISS (David R. Bunting, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.
BLISS THEATRE (Corse Parton, mgr.): Brooklyn, N. Y., Oct. 18—Indefinite.
BIRCH'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.
BIRCH, EUGENIE (Philadelphia, Pa., March 28—Indefinite).
BLANDIN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.
BONVILLE, JESSIE (Rochester, N. Y., 2-14, Broadway Stock, Oakland, Cal.—Indefinite).
BUNTING, EMMA (Schenebady, N. Y., Jan. 10—Indefinite).
BURBANK (Olliver Morosco, mgr.): Los Angeles, Cal.—Indefinite.
CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—Indefinite.
COLUMBIA STOCK (Anthony E. Willis, mgr.): May 10—Indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Seattle, Mont. 2—Indefinite.
COTWELL, CATHERINE (Grand Rapids, Mich., April 10—Indefinite).
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—Indefinite.
CURRENT (Percy Williams, mgr.): Brooklyn, N. Y., 4-May 14.
CRITERION THEATRE (Kilmt and Gazzolo, mgrs.): Chicago, Ill., Dec. 10—Indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., 20—Indefinite.
FOREFATH (George Fish, mgr.): Cincinnati, O.—Indefinite.
FRIEND PLAYERS (Milwaukee, Wis., Aug. 22—Indefinite).
GERMAN (M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.
GLASSER, VAUGHAN (Detroit, Mich.—Indefinite).
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 10—Indefinite.
GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 5—Indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.
HAYWARD, GRACE (Rockford, Ill.—Indefinite).
HIMMELMAN'S YANKEE (DODGE STOCK (Geo. V. Haleson, mgr.): Superior, Wis.—Indefinite).
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—Indefinite.
HOBBS (H. M. Hobbs, mgr.): Cincinnati, O., Sept. 2—Indefinite.
HOLLAND, MILDER (E. C. White, mgr.): Rochester, N. Y., April 11—Indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 20—Indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.
IMPERIAL PLAYERS (St. Louis, Mo., Oct. 17—Indefinite).
INDIANA (South Bend, Ind.—Indefinite).
IRVING PLACE (Burgarth and Stein, mgrs.): New York City, Oct.—Indefinite.
KERNE, LOURRAINE (AND ASSOCIATE PLAYERS, Sioux City, Ia.—Indefinite).
KITH (James E. Moore, mgr.): Portland, Me., April 16—Indefinite.
KENTUCKY STOCK (San Diego, Cal., March 20—Indefinite).
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—Indefinite.
LORCH STOCK (Salt Lake City, U.—Indefinite).
LYCUM (Toledo, O.—Indefinite).
LYRIC (Lincoln, Neb.—Indefinite).
LYRIC, BERT (Albany, N. Y.—Indefinite).
MAK, JENNY (Salt Lake City, U.—Indefinite).
MAJESTIC STOCK (Tulsa, Okla., N. Y., 11—Indefinite).
MANHATTAN (G. Jack Parsons, mgr.): Delphos, O.—Indefinite.

MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Colorado, N. Y.—Indefinite.
NICKERSON (Des Moines, Ia.—Indefinite).
NOBLE, HORACE V. ASSOCIATE PLAYERS: Denver, Colo., April 10—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—Indefinite.
ORPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 2—Indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—Indefinite.
PAYTON (Corse Parton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.
PEOPLE'S THEATRE (Chicago, Ill.—Indefinite).
PLAYER PLAYERS (Tampa, Fla.—Indefinite).
POLI STOCK (S. Z. Poll, mgr.): Worcester, Mass., 9—Indefinite.
POLI STOCK (S. Z. Poll, mgr.): Springfield, Mass., 9—Indefinite.
POLI STOCK (S. Z. Poll, mgr.): Wilkes-Barre, Pa., 9—Indefinite.
POYNTER, DEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.
PRESTON-BRICKERT (Ft. Wayne, Ind., Dec. 28—Indefinite).
PRINCESS (Montreal, P. Q.—Indefinite).
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—Indefinite.
ROSE STOCK (Scranton, Pa., May 2—Indefinite).
SAVOY THEATRE (Atlantic City, N. J.—Indefinite).
SCHILLER PLAYERS (Norfolk, Va.—Indefinite).
SHERMAN (Rockford, Ill.—Indefinite).
SHIRLEY JESSIE (Spokane, Wash.—Indefinite).
SNOW, MORTIMER (Wilkes-Barre, Pa., Jan. 17—Indefinite).
TREADWELL-WHITNEY (Lansing, Mich.—Indefinite).
TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—Indefinite.
VAN DYKE STOCK (Denver, Colo.—Indefinite).
VICTORIA THEATRE (Lafayette, Ind.—Indefinite).
WHITE DRAMATIC (Chas. P. White, mgr.): Pittsburgh, Kan., Jan. 23—Indefinite.
WILLIAMS AND STEVENS (Atlanta, Ga.—Indefinite).
WOODWARD (G. D. Woodward, mgr.): Kansas City, Mo.—Indefinite.
WORCESTER THEATRE STOCK (J. G. Pease, mgr.): Worcester, Mass., May 2—Indefinite.
YANKEE (DODGE STOCK (Himmelman's): Superior, Wis., Nov. 2—Indefinite).
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—Indefinite).

TRAVELING STOCK COMPANIES.

CHICAGO STOCK (Chas. H. Roskam, mgr.): St. Louis, Mo., 16-30.
COOK STOCK (Wm. Cook, mgr.): Jackson, Mich., 9-21.
CUTTER STOCK (Wallace R. Cutter, mgr.): Sidney, O., May 9-June 4.
DE LACY, LEIGH (Monte Thompson, mgr.): Canton, Mass., May 1-29.
EMPIRE STOCK (Empire Amusement Co., mgrs.): Tilton, N. H., 16-18, Laconia 19-21, Empire Theatre Co. (Rickman, Conell and Teed, mgrs.): Jacksonville, Ill., 15-20.
HALL STOCK (Weyanaga, Wis., 16-21, Waukegan 22-28).
HERALD SQUARE STOCK (Bob Sheridan, mgr.): Richmond, Ill., 13-14.
HICKMAN-BERSEY STOCK (W. A. White, mgr.): Sanulpa, Okla., 15-21, McAlister 22-28.
HICKMAN-BERSEY STOCK (Harry G. Lihon, mgr.): Muskogee, Okla., 8-21, Ft. Smith, Ark., 22-June 4.
KEITH STOCK (Cato S. Keith, mgr.): Fond du Lac, Wis., 16-21.
KLARK, GLADYS (J. E. Ralfour, mgr.): Centerville, N. B., 16-18, Presque Isle, Me., 19-21.
LATIMORE-LEIGH STOCK (Western, Bert Leigh, mgr.): Tulsa, Okla., 16-21, Sanulpa 22-28.
LEWIS STOCK (W. H. Lewis, mgr.): Salem, Ill., 16-21, Mt. Vernon 23-28.
MAHER, PHIL (Leslie E. Smith, mgr.): Ashland, O., 16-21, Mansfield 23-28.
MANHATTAN STOCK (Walcott Russell, mgr.): Woodstock, Ind., 16-21, Muncie 23-28.
MARKS, TOM (Stock: Sault Ste. Marie, Mich., 16-21).
MAY, FLORENCE STOCK (Empire Amusement Co., mgrs.): Housick Falls, N. Y., 16-18, Cambridge 19-21.
MORRY STOCK (Ft. Smith, Ark., 8-21).
NEW THEATRE CO. (Pittsburgh, Pa., 16-21, Chicago, Ill., 23-June 4).
PAYCEN (E. S. Lawrence, mgr.): Baltimore, Md., May 16—Indefinite.
PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Cambridge, N. Y., 19-21, Salem 23-25, New Bedford 26-28.
SPENCE THEATRE CO. (Harry Sohus, mgr.): Newton, Kan., 9-28.
TEMPEST STOCK (Berwick, Pa., 16-21).
WHITESIDE STRAUSS (Claremont, N. H., 16-21).

OPERA AND MUSICAL/COMEDY.

ABERNATHY, LINA (A. H. Woods and George W. Lohrer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 25—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 25-June 4.
ARCADIANS, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
CAMERON, GRACE (G. H. Kerr, mgr.): Cal.

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CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City Sept. 13—Indefinite.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Fond, Okla., Feb. 6—Indefinite.
DRESSER, MARIE (Lew Fields, mgr.): New York City May 5—Indefinite.
ECHO, THE (Charles Dillingham, mgr.): Chicago, Ill.—Indefinite.
GIRL THAT'S ALL THE CANDY (B. M. Garfield, mgr.): Oconto, Ont., 17.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Boston, Mass., 16-21.
HARTMAN, FERRIS (Los Angeles, Cal., Oct. 17—Indefinite).
HOPPED, DE WOLF (D. V. Arthur, mgr.): New York City April 28—Indefinite.
JOLLY BACHELORS (Lew Fields, mgr.): New York City Jan. 6—Indefinite.
JUVENILE BOSTONIANS (B. E. Lang, mgr.): Kamlou, B. C., 17.
KOIL AND DILL (Los Angeles, Cal., Oct. 4—Indefinite).
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Waterloo, Ia., 17, Dubuque 18, Janesville, Wis., 19, Rockford, Ill., 20, Madison, Wis., 21, Racine 22, Appleton 23, Oshkosh 24, Fond du Lac 25, Milwaukee 26-29.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York City Jan. 10-May 28.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill.—Indefinite.
POWELL AND COHAN'S MUSICAL COMEDY: Muskegan, Mich., 9-29.
TEAL'S, RAYMOND MUSICAL COMEDY: Hot Springs, Ark., 16-21.
TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (The Shuberts, mgrs.): New York City Sept. 4-May 21.
ZINN'S MUSICAL COMEDY (A. M. Zinn, mgr.): Chickasha, Okla., 8-14, Globe, Ariz., 15—Indefinite.

MINSTRELS.

DE RUE BROS. (Littleton, N. H., 17, Bethlehem 18, Gorham 19, Groveton 20, Lancaster 21).
GEORGIA TROUADOURS (Wm. McCabe's): Pine City, Minn., 17, Rusk City 18, Harris 19, North Branch 20, Rusk 21, 22.
GUY ARTHUR (Novelty, Mrs. A. L. Guy, mgr.): Durham, N. C., 16-21.
RICHARD AND PRINGLE: Pinetown, Minn., 17, Watertown, S. D., 18, Brookings 19, Huron 20, Aberdeen 21, Wahpeton, N. D., 23, Peris Falls, Minn., 24, Alexandria 25, St. Cloud 26, Revalton 27, Sauk Centre 28.
ROYAL MINSTREL FOUR: Chicago, Ill., 9-21.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Pittsburgh, Pa., 16-21.
REHMAN SHOW (Jack Singer, mgr.): New York City 16-21.
DAINTY DUTCHER (Weber and Bush, mgrs.): Baltimore, 16-21.
FASHION PLATES (Harry Montague, mgr.): Buffalo, N. Y., 16-21.
FOLLIES OF NEW YORK AND PARIS (Joe Hurler, mgr.): Chicago, Ill., 15-21.
GINGER GIRLS (Hurler and Seamon, mgrs.): Pittsburgh, Pa., 16-21.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): New York City 16-21.
KENTUCKY BELLES (Robert Gordon, mgr.): Brooklyn, N. Y., 16-21.
LADY RUCCANERS (Harry Strause, mgr.): Chicago, Ill., 16-21.
LYRIC STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—Indefinite.
MARATHON GIRLS (Phil Sheridan, mgr.): Philadelphia, Pa., 16-21.
MERRY MAIDENS (Harry Hodges, mgr.): New York City 16-21.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Buffalo, N. Y., 16-21.
RUNAWAYS (Frank Carr, mgr.): New York City 23-28.
SAM T. JACK'S (Wm. Bachm, mgr.): Boston, Mass., 16-21.
TIGER LILIES (W. N. Drew, mgr.): Boston, Mass., 16-21.
VANITY FAIR (Harry Hill, mgr.): Washington, 16-21.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Philadelphia, Pa., 9—Indefinite.

CIRCUSES.

BARNUM AND BAILEY: Jersey City, N. J., 17, Paterson 18, Middletown, N. Y., 19, Kingston 20, Schenectady 21, Rochester 24.
BROCKIN BEN'S WILD WEST: Chillicothe, O., 16-21.
BUFFALO BILL, PAWNER BILL: Coatesville, Pa., 17, Harrisburg 18, Reading 19, Allentown 20, Easton 21.
CANCIE AND MURRAY'S: Latrobe, Pa., 16-21, Youngstown 23-24, Lionier, 30-June 4.
FOREFATH SELLERS BROS.: Greensburg, Pa., 17, Huntington 18, Lewistown 19, Sunbury 20, Williamsport 21.
HONEST BILL: Orchard, Neb., 17, Crab Orchard 18, Sterling 19, Adams 20, Bennett 21.
LUCKY BILL'S: Snickard, Ia., 17, Osmond 18, Galt 19, Humbreys 20, Browning 21.
MILLER BROS. AND ARLINGTON'S: 101 RANCH WILD WEST: Washington, D. C., 16, 17, Baltimore, Md., 18, 19, Wilmington, Del. 20.
101 RANCH REAL WILD WEST (Miller Bros.): Washington, D. C., 17, Baltimore, Md., 18, 19, Wilmington, Del., 20, Perth Amboy, N. J., 21, Brooklyn, N. Y., 23-28.
RINGLING BROS.: Norwood, O., 17, Dayton 18, Columbus 19, Chickasaw 20, Wheeling, W. Va., 21.

BANDS.

CAVALLO'S BAND: St. Louis, Mo., April 23—Indefinite.

MISCELLANEOUS.

BARTHOOT'S SHOW: Parkersburg, W. Va., 16-21.
GREAT DUNCAN (L. C. Zellen, mgr.): Circleville, O., 16-21.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Hibbing, Minn., 17-23, Duluth, 24-28.
RAYMOND, GREAT (Marcelle F. Raymond, mgr.): London, Eng.—Indefinite.
VANDERGOLD, GREAT (Wm. Vandergould, mgr.): El Campo, Tex., 16-21.

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The Daily News critic said: In the first act of "The Return of Eve" the heroine asks the "villain" if there are many Evens out in the great world. Irrespective of the villain's answer it may be said that there are at least two, the Eve of Bertha Gailand and the Eve of Frances Neilson. Miss Neilson accomplished probably her greatest feat during her engagement with the Lyric Stock company, in portraying a role played here on recently by an exceptionally popular and beautiful actress, and portraying it to a standard that made one forget Bertha Gailand's Eve and think only of the present one. The charm of the part of Eve was admirably reflected by Miss Neilson. To the end of the third act, where she sees through the mask of the world, Eve remains a child, but at that instant she makes her determination to go back to Eden with its memories of calling leaves and whispering birds.

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Press Comments—EVE in "THE RETURN OF EVE"

Winthrop Chamberlain, of the Journal: Frances Neilson achieves in her impersonation of Eve the finest piece of acting she has yet given us. The wide-eyed innocence of the girl, her penetrating curiosity to know the world, her penetrating yet naive comments on people and things, her candid acknowledgment of every feeling and every thought she has in a world that prides itself on stoic reserve, her native cleanliness of soul, above all her abounding youth—these are qualities in an admirable character that Miss Neilson brings out with pictorial effectiveness. She rises to the full height of her power in the denunciation at the end of the third act, when Eve resolves to go back to Eden.

The Bellman's critic said: Frances Neilson as Eve cannot sufficiently be praised. Here was a part which suited her, and she rose to the occasion magnificently. Her rendering of the part in all its variations was thoroughly artistic, and her speech of denunciation at the end of the third act was really fine in its dramatic power.

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